

MUSICAL COURIER

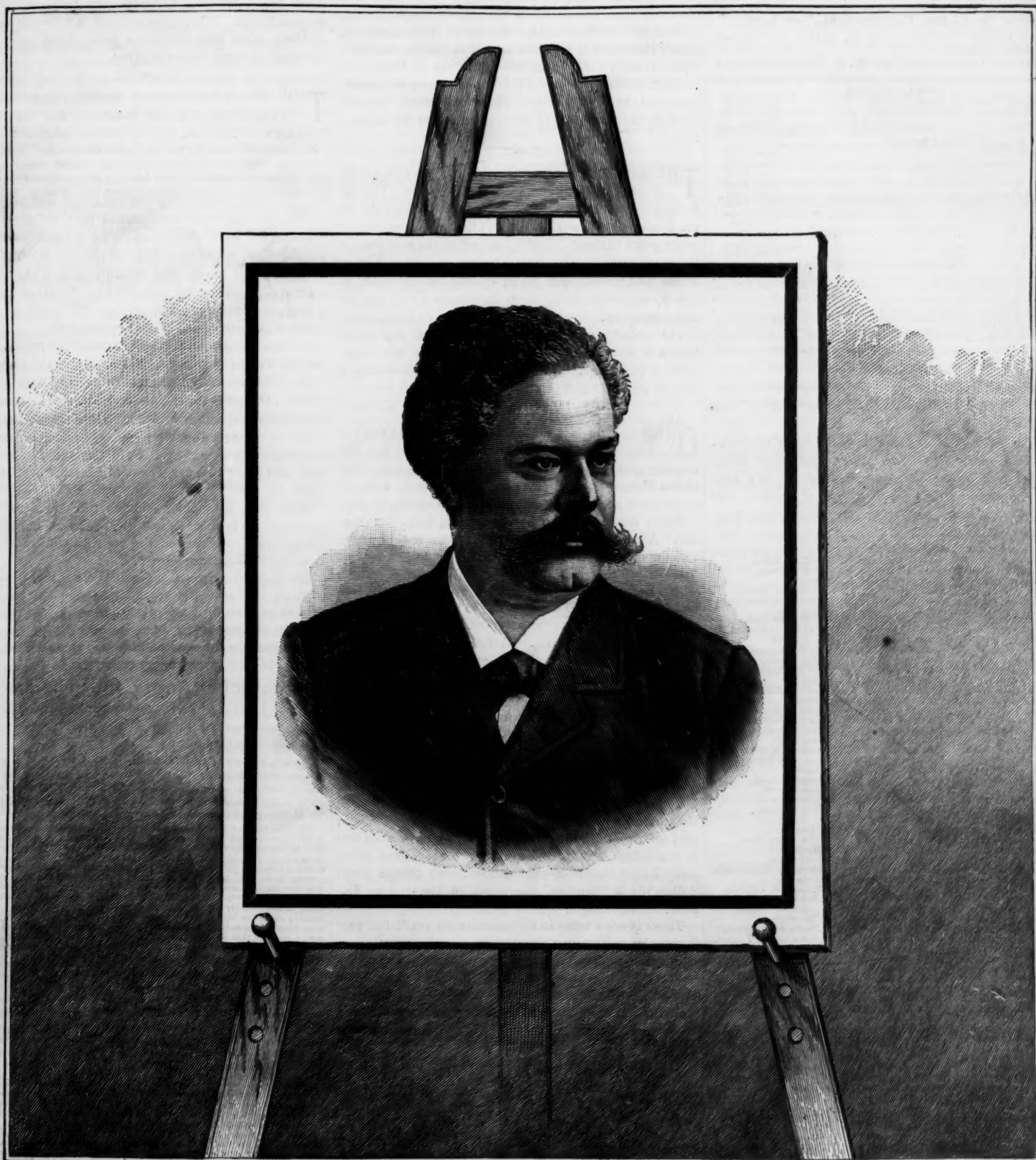
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

VOL. XIII—NO. 6.

NEW YORK, WEDNESDAY, AUGUST 11, 1886.

WHOLE NO. 339.



EMIL SCARIA.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, AUGUST 11, 1886.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,
Sembrich,	Clara Morris,
Christine Nilsson,	Mary Anderson,
Scalchi,	Sara Jewett,
Trebelli,	Rose Coglian,
Marie Rose,	Chas. R. Thorne, Jr.,
Anna de Bellucca,	Kate Claxton,
Etelka Gerster,	Maude Granger,
Nordica,	Fanny Davenport,
Josephine Yorke,	Janausche,
Emilie Ambre,	Genevieve Ward,
Emma Thursby,	May Fielding,
Teresa Carreño,	Ellen Montejó,
Kellogg, Clara L.—s,	Lilian Olcott,
Minnie Hauk,	Louise Gage Courtney,
Materna,	Richard Wagner,
Albani,	Theodore Thomas,
Annie Louise Cary,	Dr. Damrosch,
Emily Winant,	Campanini,
Lena Little,	Guadagnini,
Murio-Celli,	Constantin Sternberg,
Chatterton-Bohrer,	Dengremont,
Mme. Fernandez,	Galassi,
Lotta,	Hans Balatka,
Minnie Palmer,	Arbuckle,
Donaldi,	Liberati,
Marie Louise Dotti,	Ferranti,
Geistinger,	Anton Rubinstein,
Fursch-Madi,—s,	Del Puente,
Catherine Lewis,	Joseph,
Zélie de Lussan,	Mme. Julia Rive-King,
Blanche Roosevelt,	Hope Glenn,
Sarah Bernhardt,	Louis Blumentberg,
Titus d'Ernesti,	Frank Vander Stucken,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,
Charles M. Schmitz,	Ferdinand von Hiller,
Friedrich von Flotow,	Robert Volkmann,
Frans Lachner,	Julius Rietz,
Heinrich Marschner,	Max Heinrich,
Frederick Lax,	E. A. Lefebvre,
Nestore Calvano,	Ovide Musin,
William Courtney,	Anton Udvardi,
Josef Staudigl,	Alcun Blum,
Lulu Velling,	Joseph Keogel,
Florence Clinton-Sutro,	Dr. José Godoy,
Calixa Lavalée,	Carlyle Petersilea,
Clarence Eddy,	Carl Retter,
Frans Abt,	George Gemünder,
Fannie Bloomfield,	Emil Liebling,
S. E. Jacobson,	V. Zandt,
J. O. Von Prochaska,	W. Edward Heimendahl,
Edward Grieg,	Mme. Clemelli,
Eugene D'Albert,	W. Waugh Lauder,
Lili Lehmann,	Hans von Bülow,
William Candidus,	Clara Schumann,
Frans Rummel,	Joachim,
Blanche Stone Barton,	Samuel S. Sanford,
Thomas Ryan,	Frans List,
Achille Errani,	Christine Dessert,
King Ludwig II,	A. A. Stanley,
C. Jos. Brambach,	Ernst Catenhusen,

THE Committee on Rumors reports that the Angelo Italian Opera Company, with Valda as prima donna, is a Mapleson Italian Opera Company of the usual type and that Angelo's name is only used as a mask. The committee also reports that no Angelo money is invested in the enterprise but that Valda has promised to invest.

WHO is to be the dramatic soprano of the American Opera Company next season? As this question has been repeatedly asked we may as well state that it will be Mme. Fursch-Madi, to whom we convey assurances of our distinguished consideration upon her rapid acquisition of full-fledged American citizenship.

M. Bouhy, who is also one of the persons interested in American opera, is in Paris securing additional forces for the company. M. Bouhy will be welcomed back, but he should leave his voice and vocal method in Paris, as we can readily do without either in this country.

ON the *Fremdenliste* (Strangers' Register) at Bayreuth there appears after the name of Mr. B. J. Lang, of Boston, the word *Kapellmeister* (conductor), and after the name of Frank Damrosch, of New York, *musik-director* (musical conductor or director). These two instances represent considerable self-assurance, for Mr. B. J. Lang is occupied chiefly as a piano teacher in Boston, and Mr. Frank Damrosch is a chorus master at the Metropolitan Opera-House. The musical conductor in Boston is Gericke, and as he was on the spot and unquestionably inspected the *Fremdenliste* in Bayreuth himself, he must have chuckled at both of these supercilious demonstrations.

THE death of Franz Liszt remains the absorbing topic of conversation among musical people. The influence exerted by this man upon contemporary musical art has been so powerful that its effect will continue for many years to come. Under his fingers the resources of the piano were developed to a degree never dreamed of before, and the impetus given by him to the study of this instrument is to-day at its height as far as we are able to discern.

The social eminence attained by Liszt was never before or since his glorious days reached by any other musical personage. Taken all in all, he represented a most remarkable and original individuality.

OUR report in last week's MUSICAL COURIER to the effect that Niemann had been engaged for the coming season of German opera at the Metropolitan Opera-House is confirmed by Mr. Stanton, who, in speaking in reference to this engagement, says:

"Herr Niemann is to be the leading tenor next season. A letter from him reached me but a few days ago, and the matter is as good as settled. He will be seen as *Tannhäuser* first. Fancy what a performance it will be, with Fraulein Lehmann as *Venus*. His second part will be *Siegfried*, in 'Die Walküre,' in which he is unapproached. To say anything about his qualities in general would be superfluous. Everybody knows him to be the most heroic tenor of the present time. Mme. Cavallazzi is to be the premiere danseuse."

SOMEONE recently asked us to state how many music teachers there were in this country, counting as such every person who is giving instruction, or rather what are called lessons, in singing and piano lessons, as well as lessons of all kinds on all kinds of instruments, including the banjo. Guessing offhand we would state that there are about a million or more music teachers in this country, beginning with those who charge from five to ten dollars a lesson and ending with the young ladies and "forced-to-give-lesson" widows, who charge three dollars for a "quarter," consisting of twenty-four lessons, one hour each.

There is not a town in this country so small but that it contains at least one piano teacher and frequently several, and in addition to this a singing teacher and a cornet teacher, who in the majority of cases subsequently becomes the band leader of the village or town band, which is sure to be evolved out of a cornet teacher and his pupils, with the assistance of a stray trombone player.

This great bulk of teachers, so-called, and their pupils consume the wholesale productions of the vile music published by most of our American music-publishing houses. They play these "compositions" earnestly and fervently, and with a gusto that is surprising; they know no better and are not aware that, from an intellectual point of view, these publications bear the same comparison to the art of music that the *Police Gazette* articles bear to pure literature.

We were called upon some time ago to visit a family

where piano lessons were given by one of the "forced-to-give-lessons" widows, and were asked whether the pupil was receiving proper training. Our first request was for the music and instruction books, and we here-with give an actual list of the music shown us:

	Authors.	Publishers.
The Sack Waltz.....	J. A. Metcalf.....	S. Brainard & Co.
Frollic of the Frogs Waltz.....	J. J. Watson.....	Unknown.
Wearing of the Green.....	O. Ditson & Co.
Blue Bells of Scotland.....
Down by the River Side (ballad).....	J. R. Thomas.....
How the Gates Came Ajar (song).....	Eastburn.....	S. Brainard's Sons.
When the Leaves Begin to Fade (song).....	J. A. Snow.....	Unknown.
Take Back the Heart (song).....	Claribel.....
Twenty Years Ago (song).....	Deihl.....
Lardy Dah.....	Conquest.....	Evans' Sheet Music
The North Wind.....	Gatty.....	House.
Cheap operatic selections.....	White, Smith & Co.

This list represents a fair average of the material used by the great majority of the million teachers in this country to educate (?) their pupils. The millions of dollars made in the past in the aggregate by certain music publishers in the United States represent the profits gained by selling and circulating tons of "pieces" of the character of the above. The time has come when a beginning should be made to let intelligent persons understand the differences between such publications and musical works. It is a gross outrage that the circulation of these worse than worthless publications cannot be inhibited by some means or other.

THE *Folio*, an advertising monthly, published by White, Smith & Co., of Boston, in the interests of their own publications, says in its latest number:

A contemporary, making a plea for English music, says: "There is no music more neglected in the United States than English music." American music is more neglected. What American composer has even a tithe of the attention paid to him that Arthur Sullivan has? What we want is that there should be more attention paid to American music in America.

When we take into consideration the vile trash published in the *Folio* every month, we wonder how it is possible that, notwithstanding the dissemination of such material called music, that notwithstanding the sale of such stuff, America has succeeded in educating itself to a sufficient standard to appreciate the good work of many of our native and resident composers.

In that very number in which the above remarks are printed we find an absurd quartet for mixed voices by C. A. White; a most contemptible piece of "rot" called the "U. D. Camp March," by W. F. Burrell; a series of nonsensical waltz movements called "Dreamy Eyes," by Emile de Coen; a disgusting piano composition entitled the "Cuckoo's Song," by T. P. Ryder, and an insignificant childish "Popular Triumph March," by C. Hauschild, op. 70.

What kind of popular triumph can American composers secure in this country when such an abominable conglomeration of nonsense as is published in the *Folio* is entitled "American Music?"

The *Folio*, the *Record*, and a few other sheets similar to these, are to-day the great impediments to the progress of true musical art in this country. A musician who has any respect for himself or the art blushes when he sees his compositions published in these sheets.

McVicker Angry with Thomas.

THE *Tribune* of last Monday printed the following despatch on the subject of McVicker, Thomas and the American Opera Company:

CHICAGO, August 8 (Special).—Manager James H. McVicker has published a caustic letter, addressed to Theodore Thomas, upon the controversy respecting the next season of the American opera in this city. The letter was drawn out by an interview, printed in the *New York Tribune*, with Mr. Thomas. Mr. McVicker, addressing the orchestra leader, says:

On the 22d day of July I addressed a letter to you which you received and should have replied to, as the matter was of importance to me, while it created an opportunity for a reflection unfavorable to you, which a very brief reply over your signature would have expelled. Instead of doing that which courtesy required, you sent a messenger, and that I might recognize him as coming from you, he carried the letter I had worded to you in his hand. This messenger came to tell me that you had not seen the article from which I had quoted; that you did not read the papers; if I would call upon you we could talk the matter over; that you did not like to write; that you knew nothing about the business of the American Opera, &c., &c. I sent you by my messenger a copy of the *Chicago Tribune* from which I had quoted, with a message that I simply desired a line over your signature as to whether or not you were reported correctly in the article, which first appeared in the *New York Tribune* and was republished in the *Chicago Tribune*.

Mr. McVicker then declares that "while a high state of culture in music deserves and receives much praise, it is not and cannot be so highly valued as courteous and manly conduct." He then states that, as Mr. Thomas has allowed those who are managing the financial side of the American Opera to quote him as disparaging an establishment which bears the writer's name, he takes this means of replying. He declares that Mr. Thomas has "achieved a certain fame under the banner of art, aided with beer, tobacco and lemonade," and concludes in the following strain:

The interest of opera is that a dramatic composition set to music may be rendered by the human voice, with orchestral accompaniment. You reverse this and give the public, or rather sell them at high prices, an operatic composition arranged for your orchestra and accompanied by human voices with spectacular effect, and then the people of America are told, "This is your opera, you must support it from national pride." While it is in keeping with your selfish nature that you should seek, with the aid of subsidies, to enhance your fame, you must not expect to succeed at the expense of the human voice, which is God's gift and cannot be made secondary to catgut and brass.

Mr. Thomas could not be seen to obtain his version of the controversy.

No doubt Mr. Thomas's reply, if he gives any, will also be caustic.

WHAT Mrs. Thurber said about the American opera at the Metropolitan Opera-House next season can be read in another part of this paper.

"PARSIFAL" AT BAYREUTH.

The First Performance a Great Success—New York Strongly Represented in Point of Attendance.

[SPECIAL CORRESPONDENCE FROM OTTO FLOERSHEIM.]

BAYREUTH, July 24, 1886.

NO other word than that of pilgrimage can adequately describe the journeying to this little Franconian town, which ever since 1876, on the occasions of the Wagner festival performances, has been undertaken by thousands upon thousands of men simply for the purpose of hearing the master's works rendered according to the creator's intentions and conceptions. He who wants to see the Pope must go to Rome; the Crusaders set out for Jerusalem; the thoughts of the Mohamedan are turned toward Mecca, and the modern musician or music-lover is drawn toward Bayreuth, where the oracle of the greatest master of music the world has so far known is preached by those who, through his guidance and even after his death still under the influence of the enthusiasm that he instilled into them when alive, are the chosen ones to interpret his works of art. From all countries of the civilized world the musical elite journey to this out-of-the-way town, and we were filled with pride last night to note that New York was better represented at the first "Parsifal" performance than any other city of the world. The list of visitors, which is daily printed, showed more names from New York than from Berlin or any other of the European art centres, and its press was more strongly, numerically and in point of ability, represented than that of any other city. Side by side together sat H. E. Krehbiel, of the *Tribune*; H. T. Finck, of the *Evening Post*; E. J. Levey, of the *Commercial Advertiser*, and the writer.

Next to them was placed Mr. George Nembach, of the firm of George Steck & Co.; Louis Michaelis, pianist and teacher, of New York, and William H. Hirsch, the excellent violinist and art student from the same city. A little way off might be seen Frederic A. Schwab, of the *Times*; Louis Geilfuss, of Steinway & Sons; the Hamlet-like features of Carl Feininger, the violinist; the pleasant face of Miss Jessie Pinney, the pianist; Van Hell, the stage manager of the Metropolitan Opera-House, and Frank Damrosch, the chorus master from the same institution. Dudley Buck, Frank Van der Stucken and Ferd. von Inten are expected to arrive here next week. Boston was represented by its eminent conductor, William Gericke, and by Mr. B. J. Lang, and the United States generally were almost equally well represented, the Chicago representative being Carl Wolfsohn. Kapellmeister Seidl and his charming wife, Frau Krauss, were also in the auditorium; the former will remain here in more or less forced idleness, as he could not make up his mind to play second fiddle to Hofkapellmeister Levi, of Munich, and Hofkapellmeister Mottl, of Carlsruhe. Seidl thinks, not unjustly, perhaps, that Kapellmeister in New York is at least as much, if not more, of a position than Hofkapellmeister in Carlsruhe.

Of other musical notabilities we noticed in the audience last night, the most prominent was the veteran Franz Liszt, who sat beside his granddaughters, Eva and Isolda, two of the children of Richard Wagner, and Cosima, the daughter of Liszt. Liszt, who is looking very old and venerable, was the central point of attention, and a thousand pairs of glasses were directed toward his box at the back of the auditorium before the beginning of each act. Then there was the young and rising composer of the opera, "Sakuntala" Felix Weingartner; Edward Lassen, composer and Hofkapellmeister, from Weimar; Franz Rummel, the eminent pianist, and the no less renowned Eugene d'Albert, with his pretty young wife; A. Siloti, E. E. Taubert, the composer and critic of the *Berlin Post*; the well-known Berlin critics, Dr. Langhans and Otto Lessmann; Rudolph Ibach, the genial piano manufacturer of Barmen; W. Beckmann, the great Düsseldorf painter; Herr von Puttkammer, the German Minister of Instruction, and other notabilities too numerous to mention.

An audience so representative of the highest art culture as was gathered at the Wagner Theatre last night will probably not be duplicated during any of the world's art events except on the occasion of the Wagner festivals, and this fact in itself speaks more for the importance of these gatherings and the intense acknowledgment the world is now ready to bestow on Wagner's genius than could thousands of volumes of praise that might be written about it. Never will we forget the impressiveness of the silence that befell the audience from the moment the lights were turned down and the first strains of the heavenly beautiful Vorspiel sounded from "the mystic abyss" till the very last note of the finale had faded away. The entire audience seemed like spell-bound; not a sound of applause was heard during or after any of the three acts until after the very close of the work, and even then only after the lights were turned on again, when the whole audience seemed to wake up from the magic spell that had enthralled them and burst forth in a thunder of applause, as a response to which the curtain was once raised upon the closing scene, where all the participants were standing motionless, and none of the artists bowed his or her thanks, nor did they appear before the curtain when, after it had fallen again, the applause continued for some time with unabated vehemence.

The impressiveness of the performance was greatly enhanced by the excellent stage management, which was entirely and exclusively in the hands of Wagner's widow, who proved herself almost as efficient in that capacity as had been her great husband; more-

over by the finely-painted and well-worked scenery, and, lastly, through the invisible orchestra. This is situated in the partially covered space which separates the stage from the auditorium, and is placed so low that neither it nor the conductor can be seen by the audience. The effect of this arrangement, which has been ridiculed by some hasty critics, is most extraordinary. No glaring of gaslights from the desks of the musicians; no contortions of conductor or players; no overpowering solitary thunder of the brass instruments and drums at one end of the orchestra; no rasping and growling of the double-basses at the other; no drowning of the voices by the orchestra; none of these most objectionable features of the traditional opera-orchestra mar the effect of what passes on the stage. But so wonderful is the concentration of sound that the effect of the combined band is rather that of one single instrument, powerful yet subdued, emitting an incessant flow of music, yet distinctness, in every note that reaches the ear; independent of the vocal music, yet a beautifully blending part of the whole organism; descriptive of the dramatic action, yet never interfering with the intended effect of the vocal music—that of a drama sung.

In this respect one performance at Bayreuth teaches a great lesson and gives a deep insight into Wagner's theory of the "music-drama," and the aim and object of his theatre. Nor can we help thinking that the adoption of this mode of sinking and partly covering the orchestra will only be a question of time in other opera-houses where Wagner's works are given, for an additional advantage of so sinking the orchestra is that the audience is not wearied by the otherwise predominant part the orchestra plays in the same. Although each performance at Bayreuth occupies about five to six hours, including two intermissions of suitable length between the three acts, the attention of the audience remains, as we said before, riveted up to the very end.

As for the work of the orchestra in other respects we must confess to some little disappointment. Not that it had not been good or even more than that, but there was here and there noticeable a lack of ensemble, such as is not in exact conformity with the high standard of the rest of the performances; the intricate thematic workmanship of Wagner, which in "Parsifal" attains to the greatest possibility of ingenuity, did not always appear with that plasticity which must have been in Wagner's mind, nor did the wood-wind instruments blend exactly in color, as they do in the orchestra of the New York Philharmonic Society. Altogether, however, the performance, most carefully conducted by Hofkapellmeister Levi, from Munich, was a very good and intensely enjoyable one, thanks mostly to the eminent soloists who gratuitously lend their services to the Wagner festivals. Foremost among them stands Fri. Malten, whose *Kundry* is an absolute revelation of that immensely dramatic, but just as difficult role.

In the second act, which is the most powerful of the three, climax is heaped upon climax and the successful rendering of these was the finest piece of dramatic singing, combined with intensity of action, that we have ever witnessed. With all this art Fri. Malten possesses a voice of such phenomenal beauty, power, elasticity and range that we cannot but call her the first dramatic soprano of the present era. Winkelmann as *Parsifal* also sang very well, but he was altogether too clumsy. In the first act his awkwardness stood him in good stead, as the "pure fool" whom he represents cannot be thought without it; in the last act, however, where Wagner changes *Parsifal* into the biblical Christ, more grace, ease and dignity of action certainly was needed. Herr Siehr was excellent as *Gurnemanz* and he sang and acted the sympathetic part of that old knight to perfection.

Klingsor was well sung by Scheidemantel and *Titirel* satisfactorily by Dr. Schneider, although it must be confessed that a dying old man, even though he be a Knight of the Holy Grail, would hardly sing with as much sonority as did Dr. Schneider. The only artist not up to the mark was Herr Reichmann, who rendered the important part of *Amfortas* and who was continually out of tune. The choruses of the knights, youths and boys were mostly well sung, and the flower-girls' choruses in the second act were given in such charming and finished manner that the great beauty of the composition became all the more apparent.

To-morrow night "Tristan und Isolda" will have its first hearing, with Vogl as *Tristan*, Frau Sucher as *Isolda*, Frau Staudigl as *Brangäne* and Wiegand as *King Marke*.

The Bayreuth Theatre.

SOME hundred yards to the south of Bayreuth, on a gentle eminence overlooking a wide expanse of green hills and fields, the prominent point of a landscape almost English in its gentle undulations, stands the Wagner Theatre—a solid structure of red brick and wood, neither beautiful nor ugly, without the slightest attempt at architectural show, but exactly fit for its purpose. Before saying anything about the inside of the building, it will be well to answer a few questions which are constantly being asked concerning it. Why need Wagner, of all composers, have a theatre to himself? And if there were people ready to build one for him, why should it have been done at such an out-of-the-way place as Bayreuth? Are not the Court theatres at Munich, Berlin, Dresden, Vienna, good enough? Or could not at least some snug place have been chosen which all the world knows, such as Baden-Baden or Wiesbaden for instance? And, above all, how can such a theatre in such a place ever be expected to pay?

This final trump, which one's friends usually put forth with an air of triumph, may be left unanswered, seeing that matters purely artistic never did pay, and never will; and the less art has to do with money the better. But the other questions are not so easily settled, though the key to them lies in the simple fact that

it was Wagner's sole aim to obtain a perfectly correct performance of his work, and with this end in view he thought it advisable to keep that commercial element, which is the bane of all modern theatrical affairs, altogether in the background.

On August 25 of this year it will be ten years since the first tones of the "Nibelungen Ring" sounded in the building, the corner-stone of which was laid by Richard Wagner himself on the sixtieth anniversary of his birthday. The plan of the building, with very few and immaterial alterations, was the one which his friend, the architect Gottfried Semper, had given to him already in 1864, when the then young King Ludwig of Bavaria wanted a Wagner Theatre erected in Munich in Maximilian-st., on exactly the same spot on which to-day stands the "Maximilians-anum." The city of Munich refused the place for the building and in every way opposed Wagner, whose influence on the king they thought detrimental to the political interests of the country. Thus it came to pass that the building of a Wagner theatre was retarded for a period of twelve years and that Munich lost its chance to contain the same. The late lamented king, however, who was one of those characters who could not brook an opposition, was so disgusted with the action of the City Council that thenceforth he changed his residence from his capital to his castles, and his palace in Munich remained unoccupied by him to the day of his death.

Besides the above reason there are others which made it preferable to build in a smaller and more quiet and retired place than in Munich or any other capital.

"Parsifal" and "Tristan und Isolda," but more especially the former, are as little fit for the miscellaneous public of a fashionable watering-place as for the subscribers of a Stadt or Hof theatre; and as their performance in any case must partake somewhat of a private nature (a sort of family feast, which the musical elite of the world prepares for itself), it appears obvious that the less such an undertaking comes in contact with certain equivocal elements of public life in great or fashionable towns, the better for all parties concerned. Bavarian Bayreuth is a charming, quiet old town, with a literary and social past by no means despicable; healthy, prettily situated, easily accessible, in the very middle of Germany. It has no regular theatre, and consequently no theatrical or fashionable public, no leading newspaper, political, clerical or literary; its negative credentials, in a word, are perfect. Then why not Bayreuth?

Now for the inside of the theatre. A large stage with all the best-considered mechanical appliances. An auditorium much smaller than that of the Metropolitan Opera House—less than 1,500 seats; all seats directly facing the stage, no side boxes or side galleries, no prompter's box. In front of the stage, and screened from the auditorium by a simple wooden reflector, a deep and commodious pit for the orchestra, large enough to seat 120 musicians comfortably, and so deep as to render even the conductor totally invisible. It was a desire to obtain complete scenical illusion, and to get rid of the disturbing aspects of the orchestral lamps and the unavoidable contortions of the orchestral players, that led to this plan of sinking the orchestra and extending the auditorium in the shape of an elongated amphitheatre; for if the orchestra is to remain invisible it is obvious that neither lofty galleries nor side boxes could be admitted. The best way to form a picture of the theatre is to fancy a wedge, the thin end of which touches the back of the stage and the thick end the back of the auditorium. The rows of seats are arranged in slight curves, each row further from the stage being raised about ten inches above its predecessor, and the seats so arranged that every person seated looks at the stage between the heads of two persons before him.

The pit for the orchestra has proved perfectly successful from an acoustical point of view. In fact, certain shortcomings of our present orchestral arrangements seem to have been removed; one of these changes for the better is still a puzzle. The woodwinds—flutes, oboes, clarinets, and bassoons—though the position occupied by them as regards the other instruments is not a bit nearer to the auditorium than in any of our opera or concert rooms, yet have a distinctness and clearness of sound altogether surprising. The individuality of each instrument stands out so distinctly, and the actual volume of sound they produce when used together is so palpably greater than one is accustomed to hear, that I have in vain looked about for a sufficient reason. The players, no doubt, are of the first order, but there are players equally competent in London or in Paris.

The brass, as might have been expected, sounds less brassy than usual. That explosive bang which seems inseparable from a sudden forte of trumpets and trombones in our concert-rooms is subdued, yet the power of those instruments is not perceptibly lessened.

—William J. Winch, tenor, who is now in Switzerland, leaves Liverpool on September 14 for Boston.

—The dates of the Cincinnati symphony and chamber-music concerts for the coming season have been arranged as follows:

SYMPHONY CONCERTS.			
Public Rehearsals.		Concerts.	
October 19.	November 16.	October 21.	November 18.
December 14.	January 11.	December 16.	January 13.
February 8.	March 8.	February 17.	March 10.
CHAMBER-MUSIC CONCERTS.			
November 4.	December 2.	January 6.	
January 24.	February 24.	March 24.	

The following symphonies will be produced: Beethoven's Nos. 6 and 7; Schumann's D minor; Volkmann's D minor; Mendelssohn's A major; Mozart's E flat major; Haydn's D major and Gade's B minor No. 8.

PERSONALS.

EMIL SCARIA.—We print an excellent picture with this number of the late Emil Scaria, the renowned basso. Our correspondent from Germany says that Scaria's death took place at a private institute near Dresden. The news of his death reached Bayreuth on the very day of the first performance of "Parsifal." He was considered the best, as he was the original, *Gurnemans*.

NEUPERT HIMSELF AGAIN.—After September 1 Mr. Edmund Neupert will give lessons independent of the New York College of Music, with which institution he will sever his connection on that date. Future announcements of Mr. Neupert's movements will be daily chronicled in THE MUSICAL COURIER. Mr. Neupert will probably appear at one of the concerts of the Worcester Festival.

LISZT AND JOSEFFY.—No one in this country was more intimate with the late master, Liszt, than Joseffy, who was one of his choice pupils, and between whom and Liszt an intimate friendship existed. The historical data and the reminiscences about Liszt known to Joseffy should be taken down, as they are a valuable addition to any biography or memoir of the great artist.

MORRISSEY KNOWS TOO LITTLE ABOUT IT.—The *Sunday World* says that it has been told by Morrissey that the music of Solomon's new operette, "The Maid and the Moonshiner," is of the brightest and most melodious description. Now, if the person referred to is the well-known blower and walking gas-pipe, "Jimmy" Morrissey, we may as well say that as he knows nothing of any consequence about music, an expression of opinion on his part is absolutely worthless. It will be remembered that Morrissey is one of the men who helped to foist Emma Abbott on the people of this country. He should never be permitted to meddle in anything that is melodious.

HAMERIK AND THE SAUCES.—It is related that some time ago Mr. Asger Hamerik, director of the Peabody Institute Conservatory of Music, Baltimore, sent word from his room to the conservatory that he was too ill to attend on that day. Mr. B. Courlander, the pianist in Baltimore, who is an intimate friend of Hamerik's, called at his room to see what the matter was, and to his utter astonishment he found Mr. Hamerik in *deshabille* in the kitchen at the fire, stirring up and tasting a series of sauces he was preparing. Mr. Hamerik seemed to be feeling a little better.

PERUGINI IN PARIS.—We are happy to announce the safe arrival in Paris of Signor Perugini, together with his fearful tremolo voice. While the tremolo in the voice may be a very agreeable matter to Parisian listeners, it does not suit American auditors, who fail to appreciate it in nearly every instance.

MAX VOGTICH TO CONDUCT.—Mr. J. C. Duff's company, which will open at the Baldwin in San Francisco, and subsequently will travel all over the country, will produce the "Mikado," "Iolanthe," the "Trip to Africa" and other light operas. Mr. Max Vogtich is the musical conductor.

CARL ZERRAHN'S VIEWS.—In an interview with a reporter of the *Nashua* (N. H.) *Telegraph*, Mr. Carl Zerrahn, of Boston, was asked, "Now that Liszt is gone, who is the greatest living pianist?" "Rubinstein, by all means," said Mr. Zerrahn. It might aptly be asked whether Liszt was the greatest living pianist during the past decade. Before that he unquestionably was.

VERDI'S "IAGO" AT THE THEATRE COMIQUE.—The latest Italian papers announce that Verdi will produce his new opera, "Iago," not at the Paris Opera-House, but at the Theatre Comique. The principal singers will be Salla, Talazac and Maurel.

ANOTHER LADY UP ON THE VIOLIN.—Miss Belle Botsford, a young American violiniste, recently returned from her studies in Paris, is to be one of the debutantes of the coming Boston season. She returns to this country indorsed by the best masters of Paris and gives promise of a successful career.

HERMANN COLELL SECURES A PIANIST.—Mr. Hermann Colell, a tobacconist in this city, who is well known as an amateur impresario, has engaged a young lady pianist for next season in this country. She is from Berlin, but has no reputation up to the present time. Colell agrees to pay the lady \$3,000 and expenses.

WHY LAURA MOORE DID NOT COMPETE.—Lucy Hooper writes to the *World*: Considerable surprise has been created in musical circles in Paris by the withdrawal of Miss Laura Moore, of St. Louis, the winner of the first prize for singing at the Conservatoire last year, from the competition of this season. To make the case fully understood, the facts must be explained, and they are as follows: At the annual examinations the pupils in the vocal class compete for two prizes, the one for vocalization and the other for opera, namely, for dramatic and concerted singing. Miss Moore took the prize in the first-named class and remained for another year at the Conservatoire to take, as she declared, the first prize in the last-mentioned one. But her name does not appear in the published list of the competitors, and it is generally understood that she will not take any part whatever in the examination. Her short stature (she is very short and decidedly stout, yet withal very pretty) will prevent her from going to the Grand Opera, and it is reported by her friends that she has accepted an engagement at the Opera Comique. She refused an offer of an engagement for the American Opera Company some months ago, preferring, she said, to make for herself a European career before going to America. I hope that her Parisian engage-

ment will realize for her all that she expects from it, but the French are by no means kind to foreign artistes, more especially since the famous scandal of the performance by Marie Van Zandt of the "Barber of Seville," at the Opera Comique.

CARL BAERMAN AND OTHERS AT WORCESTER.—Carl Baerman, the celebrated pianist, has been engaged for Worcester Festival. Howard Parkhurst has written a romantic overture for orchestra, dedicated to the festival association, which will be heard in public for the first time Thursday evening of festival week. Arrangements have also been made for the production of Gounod's latest composition, a fantasia for organ and orchestra on the Russian national hymn, which has recently been brought out in Paris. He has sent a manuscript copy, with the accompanying orchestral parts. Among recent artist engagements are Mrs. Elene B. Kehew, Francis Fisher Powers, W. C. Baird and Frederic Archer.

INTERESTING ABOUT DA PONTE.—A writer in the New York *Sun* makes the following interesting remarks:

"But, after all, nothing connected with the Broadway of fifty years ago made a stronger impression on my mind than the people I saw there. The first who occurs to me was a venerable Italian, with snow-white beard and hair, who had then nearly reached the end of a long and singularly checkered career. He came to the city several years before from New Jersey, where he had for some time kept a country store, driving in his wagon back and forth every few days to Philadelphia, to lay in his supplies and hold interviews with his creditors. At last his credit and his concealment disappeared together, by the act of the mortgagee in taking possession of his team. The old man closed his shutters, betook himself to New York, and set about teaching his native tongue. An enthusiastic lover of Italian art, poetry and music, he devoted himself to introducing a knowledge of them here. No man was more competent to do this and no one could have had better success. Through his exertions we enjoyed the first performance of Italian opera in this country, and he was the means of making us acquainted with the *Señorita Garcia*, afterward better known as the great Malibran.

"The old man, before coming to America, had lived long in London, where he had been opera manager, bookseller, teacher, the frequent tenant of sponging houses, and had run through the whole gamut of fortune and misfortune. From London we trace him back to Germany, to Vienna, to Prague, to Venice, not far from which, in 1874, he was born. He had been schoolmaster, improvisatore, court poet, impresario. He was the contemporary and friend of Martini, Salieri and Metastasio. The Italian to whom I refer was Lorenzo Da Ponte, the friend and collaborator of Mozart, for whom Da Ponte wrote the words of some of the most famous of his operas, among them those of 'Don Giovanni.'

"From Da Ponte's amusing autobiography, written 'in very choice Italian' for his friends and scholars in New York when he was nearly ninety years of age, I take this account of the manner in which he set to work to write the libretto of 'Don Giovanni':

I read a few lines of Dante's "Inferno" in order to put myself in good tune. I began at midnight with a bottle of magnificent Tokay wine on one side of my table, writing materials on the other, and a box of Seville snuff in front of me. There lived then in the house a young girl of sixteen whom, up to that time, I had loved as a father. She came into my room to attend to my little wants whenever I rang the bell to ask for anything, and I rather abused that bell, especially when I found my inspiration cooling off. This charming maiden brought me, sometimes a biscuit, sometimes a cup of chocolate, sometimes only her cheerful, smiling face, which seemed indeed to have been made expressly to cheer my wearied spirit and to awaken anew my poetic inspirations. During the whole time this pretty young girl remained with her mother in the next room, occupied in reading or with some sort of embroidery or needlework, so as to be ready to appear before me at the first stroke of the bell. As she feared to disturb me in my labor she sat nearly motionless, not even opening her lips, scarcely winking with her eyes, gazing steadfastly at my writing, breathing softly and smiling amiably, yet sometimes a trifle inclined to tears, on account of the great length of the work in which I was so deeply absorbed.

At last I rang less frequently, in order to dispense with her attendance, thus being less disturbed and losing less time in looking at her. So, between the Tokay wine, the Seville snuff, the bell on the table and the pretty German girl, who was indeed like the youngest of the Muses, I wrote on this first night for Mozart the first two acts of "Don Giovanni"; for Martini, two acts of "The Tree of Diana," and for Salieri, more than half of the first act of "Tarare" (afterward "Oxus"). In two months they were all finished.

"Da Ponte gave Italian lessons to my parents, at which I was often present, so that I may fairly say the author of 'Don Giovanni' was my first master in Italian. Whenever he appeared in the house I observed an extraordinary odor, which I could in no way account for, peculiar to his presence. This aroma lingered for years in my nostrils an unexplained mystery, and, whenever remembered, it called up the memory of Da Ponte. After many years, however, descending one evening into Chatillon, having walked over the pass which leads thither, I set foot for the first time in an Italian inn. I was anxiously awaiting a long-delayed dinner, when I suddenly became conscious of this smell once more, and I half expected to see the ghost of Da Ponte appear before me. But the old mystery was explained when I sat down to table, half famished, but unable to swallow a morsel of the tantalizing joint of mutton, garnished, stuffed and pervaded in every fibre with garlic.

"Da Ponte became Professor of Italian in Columbia College, and died universally respected at a great age. A fine portrait by James Frothingham, which is probably to be seen somewhere in New York, was an admirable likeness of the venerable and picturesque old man, as it was also one of the best works of that artist."

—Henry Froehlich and Louis Wiegand, two violinists and orchestral leaders from Cincinnati, are here on a visit.

New Method of Stringing Pianos by Mason & Hamlin.

WRITTEN BY SIEGFRIED HANSING.

[From *Zeitschrift für Instrumentenbau, Leipzig*.]

THE necessity is more and more felt of obtaining a new practical way of stringing pianos with less labor and more certainty than can be accomplished by the wrest-pin system. Although up to a very recent time the ancient method has generally been retained, and even world-renowned manufacturers have rested at this point, this is by no means proof there are no openings for improvements in this direction. This much is certain, that on account of the solid, rigid hold of the tuning-pegs in wood or iron, into which they must be driven, so as to stand the immense strain of the strings upon them, it is very difficult to bring the string exactly to the required pitch, and with many pianos it is an absolute impossibility.

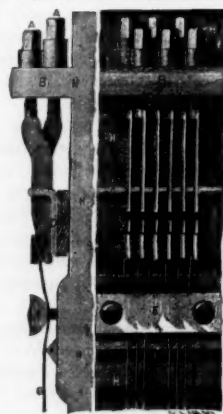
As the tension of the strings will always have an upward tendency and never a downward one, it has really become a necessity to look about in earnest for an improvement in stringing. It must be said to the credit of those few manufacturers who have labored to accomplish this that they have attained good results, and the time cannot be far distant when other makers must acknowledge this and adopt their improvements. But it is astonishing to notice with what tenacity some piano makers cling to relics of the past. I have found, for instance, square pianos in which up to a late date flat tuning-pins are used. Nobody can give any reasons for this, and yet it is well known that a tuner can do much better work with four-cornered than with flat pins.

If it is thought that this relates only to small concerns, it is a great mistake. It is found frequently that some of the largest houses adhere to antiquated methods, and from sheer jealousy will not admit that others have effected improvements. There are old-renowned firms who have fallen behind, and who will have to make haste to regain lost ground and keep up with the times, as their instruments, in comparison with those of other makers, are far inferior. So it will probably be with the method of stringing.

Now, concerning the new method of the Mason & Hamlin Organ and Piano Company, it must be admitted that it works with the greatest accuracy. The tuner is thereby enabled to bring the string with the greatest ease to the precise pitch required, instead of turning the pins backward and forward and heading them, as by the old system.

This improved arrangement is shown in the accompanying cut in a front and side view, which requires no further explanation to a practical man.

That regard has been had to stability and capacity of keeping in tune is shown by the iron flange B, carrying the strings and



Side View. Front View.

IMPROVED METHOD OF STRINGING.

sustaining the tension, which is cast in and part of the iron plate itself, so there is no possibility of the carriers being displaced.

Whoever has seen this tuning arrangement work must confess that it is the most perfect and best which has so far been invented and used.

—W. T. Carleton is at the Manhasset House, Shelter Island.

—Mr. J. V. Flagler, the organist, has been giving recitals at Chautauqua.

—The tenth week of the Boston Music Hall Promenade Concerts, under the direction of Mr. Mullaly began, on Monday night.

—Levy, the cornetist, gets a benefit on Friday night, at the Belmont, in Philadelphia. His wife will sing on that occasion.

—Someone of the name of Daniel Swift has invented a sheet-tin instrument, in form similar to the violin, which he calls the tinolin.

—The concert at the New Central Park Garden last Sunday night presented a program the second part of which was in honor of the memory of Franz Liszt.

—The Armanini family of Milanese mandolinists, said to be known as the chamber quintet of the King of Italy and also of the Duke of Edinburgh, have arrived in this country and are under the management of Fernand Strauss.

DR. FRANZ LISZT

TO THE

MASON & HAMLIN ORGAN AND PIANO
COMPANY.

Copy of an Original Letter of the Master; also of a Letter by Professor Müller-Hartung.

SEHR GEEHRTE HERREN—Welche herrliche Orgel verdanke ich Ihrem freundlichen Wohlwollen! Sie ist wahrlich lobens- und bewundernswürdig! Selbst mittelmässige Spieler können darauf vielen Beifall erlangen.

Gerne hätte ich dieses prächtige Instrument in meiner Wohnung behalten; leider fehlt der genügende Platz. Nun prangt es in dem Saale der Weimarer Orchester-Schule—ein Institut von Bedeutung, dessen vortrefflicher Director, Herr Professor und Hofkapellmeister Müller-Hartung. Er hat schöne Sachen für Orgel veröffentlicht und trägt dieselben nicht minder schön vor.

Am Abend der Aufstellung spielten zwei renommierte Organisten: A. W. Gottschalg (Herausgeber des ansehnlichen Orgel Repertoriums—drei starke Bände schon, bei Schubert Leipzig und New York erschienen), und B. Sulze, der sich durch mehrere geschätzte Orgel Compositionen und Transcriptionen einen ausgezeichneten Ruf erworben.

Wahrscheinlich besuchen mich in diesem Sommer, Dr. Naumann (aus Jena), Walter Bache (aus London), und St. Saëns, welcher, meines Bedünkens der hervorragendste, ausserordentlichste Meister und Beherrscher des Orgelspiels verbleibt.

Ich werde nicht ermangeln die drei Virtuosen zu bitten nähere Bekanntschaft mit Ihrer Orgel zu machen. Uebrigens soll sie nicht missbraucht werden und den gewöhnlichen Spielern verschlossen sein.

Empfangen Sie, sehr geehrte Herren, den Ausdruck meiner Hochachtung und Dankbarkeit.

12ten Juni, 1883, WEIMAR.

Einliegend die Dankes Zeilen des Herrn Director Müller-Hartung.

TRANSLATION.

HIGHLY ESTEEMED SIRS—What a magnificent organ for which I have to thank you! It is a marvel, and really praiseworthy! Even players of moderate ability will be able to create much admiration in its use.

I should have liked very much to retain this splendid instrument in my own house, but, unfortunately, there is not sufficient space for it. It is now an ornament in the hall of the Orchestra School, in Weimar, an institution of note, whose excellent director is the court chapelmaster, Professor Müller-Hartung. He has published some beautiful things for the organ, which he plays not less beautifully.

On the evening when the organ was set up, two renowned organists played it—A. W. Gottschalg (editor of the excellent "Organ Repertorium," three large volumes already published, by Schubert, Leipzig and New York), and B. Sulze, who has gained quite a reputation by compositions and transcriptions, which are copyrighted.

I shall have this summer, in all probability, a call from Dr. Naumann, of Jena; Walter Bache, of London, and Saint-Saëns, who, in my opinion, is the most eminent and greatest master of the organ. I shall not fail to induce these artists to become acquainted with your instrument. There need not be any fear of it being misused; it will remain closed to the ordinary player.

Accept, dear sirs, the sentiment of my deep esteem and gratitude.

(Signed),

F. LISZT.

WEIMAR, June 12, 1883.

HOCHGEEHRTER HERR—Die durch das grosse Wohlwollen des Meister Liszt der Grossherzog. Orchester und Musikschule überwiesene Orgel ist eine wahre Zierde der Anstalt geworden. Sie hat grade unter der Büste des Meisters ihren Platz gefunden und dadurch die schönste Weihe erhalten. Ihre Vorzüglichkeit zeigt sich sofort nicht bloss durch die schöne äussere Ausstattung, sondern auch durch den Reichtum der auf drei verschiedenen Manuale und Pedal vertheilten Stimmen. Die volle Klangschönheit des Werkes und die Mannichfaltigkeit aller möglichen Combinationen in ihren verschiedenen Nuancen wird jedoch erst durch eingehenderes Studium zu voller Geltung gebracht werden können. Sowohl die Lehrer des Orgelspiels, als ich selbst, freuen uns sehr darauf, das schöne Werk zu studieren.

Erlauben sie mir, auch Ihnen Dank und Freude über das schöne Werk auszusprechen.

In vorzüglicher Hochachtung ergebenst,

MÜLLER-HARTUNG,

Director der Grossherzog. Musikschule und Prof. der Mus.
WEIMAR, den 13ten Juni, 1883.

TRANSLATION.

HONORED SIR—The organ transferred through the kindness of Dr. Liszt to the Orchestra and Music School is truly an ornament to the institution. It is placed just under the bust of the great master, thereby receiving a fitting consecration. Its surpassing excellence is to be noticed at once, not only in the beautiful case, but in the wealth of tone of the registers of the three manuals and pedals. But the full resources and beauty of the instrument, the variety of all possible combinations in their different shades and blending tone colors can only be brought out by a close study of the organ. The teachers of the institution, as well as I myself, are looking forward to do this with much pleasure.

Permit me to express to you my joy and gratitude for this noble production. With much respect,

Yours truly,

MÜLLER-HARTUNG,

Director of the Music School and Professor of Music.
WEIMAR, June 13, 1883.

—Colonel John A. McCaull, Mme. Cottrelly and Louise Parker arrived from Europe on the Etruria on Sunday.

American Opera.

Mrs. Thurber says the Performances will take place at the Metropolitan Opera-House.

AN interview is going the rounds of the press in which Mrs. Thurber is reported to have made remarks of which the following are the most important.

On being asked what the plans for the coming season consisted of, the lady replied:

"Our plans are not entirely completed yet, but I may say that we have decided to begin the season outside of New York, probably in the West. We desire to make our work thoroughly national, and we think it best to give other cities earlier and more time than last year. Another reason, too, which influenced us was the desire to avoid giving opera in New York at the same time as the Metropolitan Opera-House Company. Last year we were obliged to do so on account of the concert engagements here of Mr. Theodore Thomas and the construction then going on here of the scenery, costumes, &c., of the American Opera Company, but for next season it was desirable to avoid, if possible, having two grand operas given at the same time in the same city, and we determined to do so, although it involved some sacrifices on our part."

"I also hear that you intend to give a spring season of American opera at the Metropolitan. I thought the American opera was a fixture at the Academy?"

"Yes, we have decided to go to the Metropolitan. They manifest much liberality and friendliness toward the idea of a national opera, and we wish to show we appreciate it. The directors of the Academy say they cannot see their way clear in justice to their stockholders to give us their house for the coming season on last year's terms—that is to say, without reserving any seats or boxes for their shareholders, and at only a nominal rental. They now not only require an increased rental, but also the free use of their boxes, thus depriving us of the most desirable part of the house. The Metropolitan offers much more favorable terms, so we shall give our New York performances in that house in the spring."

"Does the fact of local companies 'auxiliary to the American Opera Company' being formed in other cities mean that the idea of a national opera is developing?"

"Undoubtedly. One of our difficulties has been to get the public to comprehend the scope, purpose and trials of our work; that it is educational in character and not a mere amusement venture. Our aim is to promote higher musical education in the United States by establishing a national opera and a national conservatory of music. That fact is now pretty well understood."

"What do you think of the criticism of the last season that the American company was weak in principals?"

"Well, that was one of the just criticisms, but the weakness was perhaps all the more prominent because we were strong in all the other requisites where other companies have been weak; but we gave general and solid satisfaction, drawing large audiences throughout the country, and our principle of not subordinating general excellence to the demands of the star system has met with general approval. Among the additions to the company which will greatly strengthen it during the coming season is Mme. Fursch-Madi, whom we have engaged, and whose talent, both as an actress and singer, is universally recognized. She will be a sort of connecting link between our educational and our operatic work, and of great benefit to some members of the troupe who possess good voices, but are not finished artists."

"Are you not afraid of getting too many foreigners in the company? You know that was one of the criticisms on the management last year."

"Yes, I know that it was, but there was less truth in it than might appear at first sight. Nine-tenths of our principals were of American birth, although some of them were of foreign descent and had foreign names. All national operas, too, employ some foreign talent, giving preference, however, to their own. Art is cosmopolitan. The true conception of a national opera is opera sung in a nation's language, and as far as practicable, by native artists and the work of native composers. We hope to make our enterprise more distinctly American each year; we hope to maintain a high standard of excellence and yet reduce expenses, as well as the price of admission, and, in time, to develop American composers worthy of the name. Meantime we are doing our best with the materials at our command, and beg that the public will remember that the promoters of this enterprise are not working for pecuniary gain."

"Has your experience thus far confirmed your impressions of the musical resources of this country?"

"Yes, and even more. We knew that in range of climate, temperament and race the United States possessed conditions which ought to enable us, with proper educational facilities, to take as honorable a position in the world of music as we have in other respects, and our experience thus far has justified this faith. Indeed, the only wonder is that we should have been so long without a musical university and a national opera. I had hoped that the beginning of a national conservatory was assured when the Samuel Wood bequest for a college of music was made some years ago, but with our present plan it is not necessary to wait for a great endowment by some philanthropist like Wood, Cornell or John Hopkins. If patriotic citizens in the various States will only co-operate and give to their country for this purpose but a tithe of what they have accumulated under her free institutions, we can have a national opera and endow a national conservatory of music worthy of the name which will confer lasting benefit and honor upon our country."

The "Doctor's" New Pianist.

LAST Monday the factotum of "Doctor" Eberhard, of the Grand Conservatory, called at a place on Twenty-third-st. and told the gentlemen that the "Doctor" requested their attendance at the conservatory to see the new pianist he had secured. The factotum stated that "Doctor" Eberhard said "my new pianist walks around with the piano, walks around with it, yes, and all he has to do is to make a motion with his hand—sort of wink with his hand and the piano follows him; a wonderful pianist," said the "Doctor."

It is stated that Wagner's "Siegfried," the third drama of the trilogy, "is really the outgrowth of 'Götterdämmerung.'" We suspected as much. The man who is opposed to profanity will find "Götterdämmerung" a very handy word to have concealed on his person when he steps upon a banana skin on the sidewalk, and his feet and head become transposed.—Norristown Herald.

Church Music Practically Considered.

An Essay read at the tenth annual meeting of the Music Teachers' National Association, by CARL FLORIO.

(CONTINUED.)

THE modern English school has suffered greatly from the influence of Gounod. His "Faust," with a quasi-ecclesiastical flavor in its phrases and harmonies, was a novelty in operatic writing, and, to English ears, a captivating one. Its effects upon English anthem writers were shown almost immediately. Barnby, in particular, copied Gounod's method so closely as almost to deserve the title of an absolute imitator, and all the English church composers were more or less affected. The result has been that, though saved from the lowest depths by an inherited instinct for solidity in church music and by the frequent hearing of the true style, they have fallen quite away from the pure standard, and may almost be said to have achieved an occasionally correct composition only by lucky accident. The two radical faults which they have developed from this badly utilized admiration of an operatic composer are these: They treat their subjects dramatically instead of devotionally, and they show too great a tendency to purely melodic writing—too much anxiety to write what is pretty.

Melody appeals to the sensuous side of man's nature; it affects nothing deeper or more lasting than the most superficial emotions. The true music for the church is polyphonic.

Listen to an anthem of Palestrina, and you are overcome with mingled sensations of awe and devotion—sensations to which neither tricks of melody nor pretty turns of phrases have helped or could have helped. And to arouse such feelings is the province of church music; if people want their ears tickled, let them go to a concert.

I must spend no more time upon the English writers, because I have something to consider which is, for us, of far greater importance, that is, American church music.

I might briefly dismiss it by saying that there is none; and should be absolutely correct in saying so, were it not for the writings of one man whose very name is probably known to hardly ten people in this house to-day. As for the effusions of Dudley Buck, S. P. Warren, J. Mosenthal and others of their school—and I mention these names because they are decidedly the best of their class—they are simply the outcome of an illegitimate connection between the Italian opera and the German four-part song, and both parents must be equally ashamed of their child. I do not say these writings are bad music—I wish they were; but I do say they are bad music for the church, and their evil effect upon the general cause of church music is all the greater because these composers are good musicians, whose skill blinds the general eye to their false ideas. The principal faults in their writings are in aiming at effect, instead of a devotional self-abnegation; a scrappy, disconnected fashion of writing, wholly at variance with the continuity of the pure church style (take, as an example, Buck's so-called "Festival" Te Deum in E flat, where solos, duets and snatches of chorus follow each other without connection or reason, cutting the magnificent hymn of St. Ambrose into snips and scraps—fit only for a waste-basket or a beggar's rag-bag); and a pandering to the lowest and most vicious tastes—that is, to the love of individual display and of sickly sentimentality—of the ordinary singer and the ordinary congregation.

The one man who, in this country, has written church music—a man who, in purity of style and devotional feeling, stands far above his English contemporaries and comes very near to the old English composers—is Henry Stephen Cutler, originally of Boston. But few, comparatively, of his works have been published; he has come too soon. Fifty years from now, if the movement toward better church music shall continue, his manuscripts will be eagerly sought, and (if still in existence) gladly published by the very firms which to-day refuse to accept them, on the plea that "they don't sell."

I will not waste time upon the Latin masses of Haydn, Mozart and their followers, they are purely operas to sacred words, and have no place in an essay upon church music; while the "Stabat Mater" of Rossini is an atrocious blasphemy, only to be explained on the supposition (more than once hazarded) that he, as a Jew, set this beautiful poem to the most impious strains possible in order to show his hatred and contempt for the Christian religion. That we occasionally hear excerpts from this sacrilegious work in our churches is a sufficient commentary upon the accepted standard of church music in this country.

To sum up briefly the results of this consideration of the anthem, we may say that our anthems and services must for the present be drawn from mediæval Italian and Belgian sources, and from English sources from the days of Elizabeth to those of Cromwell, varied with occasional careful selections from the modern English school, and as many of Mr. Cutler's compositions as can be obtained.

I will but touch upon the question of

Instrumental Music.

though there is in that alone a theme for an essay much longer than this.

But let me beseech you, my brother organists, to cease from using as voluntaries movements from sonatas, arrangements from symphonies and operas and other secular works, whereby you unfit the hearer's mind for devotion, or destroy any solemn and devout feelings the service may have produced; but let your opening and closing performances be chaste, solemn and pure in style. If you want to play the overture to "William Tell," hire a hall and give a concert; don't do it in church. As to your in-

terludes between the stanzas of the hymns (if your church is unwise enough to desire them), let them fit the sentiment of the hymn; don't make them pretty little romances and sweet meaningless melodies. A safe rule is to treat in brief contrapuntal form some phrase or phrases of the hymn tune. Every organist should be enough of a contrapuntist to improvise in either strict or free style; at the very least, he should be able to improvise a free fugue upon a single subject.

In accompanying the hymns the organist should read the words, so as to assist the choir in phrasing them correctly.

As to which sort of choir is to be preferred, circumstances will go far to decide that question.

* My own preference is for boys and men; if that is not possible, then a mixed chorus.

Boys' voices are, above all, suited for church music; there is a seraphic, unsensuous, almost celestial purity and passionlessness about them which is eminently in place in the service of the church. But I must beseech you not to judge of the effect—or of the possibilities—of boy choirs from what may now be heard in this country. I cannot, of course, answer so certainly for other cities, but I can testify that in New York city there is not to-day a single boy choir in which the boys are properly trained. The special training necessary for a boy's voice is peculiar and entirely unlike that used for adult singers. I cannot go into details now, but I may give the following hints: Sopranos among boys should never be allowed to use the chest register; the medium must be carried down to the C below the treble staff; and, if the sopranos are singing flat (though well-trained boys are much truer to pitch than the best female singers), the cause is more likely to be that a tune is too low than that it is too high; a transposition of one or two tones upward almost invariably brings everything right. This sounds paradoxical; but that it is true I have proved again and again. I might add, as a fact not known to many, that boys' voices are, as a rule, higher in pitch than women's; they go up and stay up with less effort and less fatigue. Of course a boy choir means hard work for the choir-master. Daily rehearsals are an absolute necessity, and two sets of boys have to be in constant practice; one set actually in use in the church and the other going through preparatory training to take the places of those who drop out through change of voice or other causes. Consequently, the choir-master—by whom I mean also the organist (I do not believe in divided authorities)—must, where there is a boy choir, be paid a sufficient salary to warrant him in spending the major part of his time and strength in his choir work; but this remark, with rare exceptions, will apply to every church musician worthy the title. Such men ought not to be forced to spend their best hours in teaching misses to strum the piano in order to make their necessary bread and butter—with very little butter, too, in many cases. But I am on a hobby of mine when I get upon the boy-choir subject, and must pull myself up short, or I could go on talking all day.

A few final remarks, and I have done; and first, for our friends

(To be continued.)

Lisztiana.

SEVERAL contradictory cablegrams on the subject of Liszt appeared in the daily papers during the past week:

BAYREUTH, August 3.—The Grand Duke of Saxe-Weimar has claimed Liszt's remains for burial beside those of Goethe and Schiller.

BAYREUTH, August 3.—The body of Abbé Liszt was buried temporarily in the Bayreuth Cemetery to-day. The funeral services were very simple. The coffin was covered with flowers. Wreaths and other floral emblems were sent by many of the ruling German houses. The funeral procession was headed by the fire brigade, and included relatives of the dead composer, the municipal authorities, judges, artists of the Wagner Opera Company and many citizens of Bayreuth.

LONDON, August 4.—The memoirs of Abbé Liszt are in press.

LONDON, August 6, 1886.—The Queen has sent a beautiful laurel wreath to Bayreuth, to be placed on the tomb of the Abbé Liszt.

Latest from London "Figaro."

The old-established musical newspaper, *L'Echo Musical*, of Brussels, the property of Messrs. Mahillon, has this week ceased to exist.

It is now stated, on the authority of a newspaper of Cremona, that Verdi has declined to act as godfather to the posthumous child of Ponchielli.

Mr. Gayarré has been engaged at the Madrid Opera-House for forty performances, from December to March inclusive.

At the Popular Theatre, Pesth, has, it is said, recently been produced a new drama, entitled "The Death of King Ludwig of Bavaria." The taste is questionable.

Le Ménestrel states that Meyerbeer's widow, who died worth £100,000, has left her fortune to her nephews, thereby cutting off her two daughters.

For real news we must go to France. The *Gil Blas* affords its readers the information that Mme. Patti's husband, Mr. Nicolini, is a relative of the late Czar Nicholas, that he sings with a Russian accent, and that Craig-y-Nos is in Scotland.

"Is it true," asked the professor, "that a trombone player saved the life of Frederick the Great?" "It is," replied the student. "How?" "Frederick killed him."—*Brooklyn Eagle*.

HOW THEY SUMMER.

-Joseffy is at Tarrytown.
-Emma Thursby is at Ems.
-Cecilia Gaul is in Germany.
-Myron Whitney is at Long Pond.
-S. B. Mills is on the St. Lawrence.
-Asger Hamerik is in Nova Scotia.
-Signor Brocolini is at New London.
-Mr. Max Liebling is in the Catskills.
-W. F. Apthorp is at Bar Harbor, Me.
-Nellie Wethersby is at Revere Beach.
-Blanche Stone-Barton is at Worcester.
-Leopold Lichtenberg is at Cottage City.
-Michael Banner is at Richfield Springs.
-Miss Etta Kileski is at Templeton, Mass.
-Dora Hennings is at home in Cleveland.
-Professor J. K. Paine is at Poland Springs.
-Miss Shaw, harpist, is at Bar Harbor, Me.
-Timothee Adamowski has been in London.
-Mme. Madeline Schiller is at York Harbor, Me.
-Miss Gertrude Edmunds is at Downer Landing.
-Marion Osgood, violinist, is at Gloucester, Mass.
-Kitty Berger and Anna Bulkley Hills are in London.
-Mme. Albani is at home at South Kensington, London.
-Anna de Bremont is in London, and is going to Paris.
-Dexter Smith, of Boston, left London for Paris and Geneva.
-Louis M. Mesnier is the pianist at the Grand Hotel, Catskills.
-Otto Bendix and Carl Faelten have been at Martha's Vineyard.
-Emil Liebling, of Chicago, is at Willow Cottage, Magnolia.
-Will S. Rising is at Long Branch, arranging operatic entertainments.
-Miss Kate Fowler and Miss Carrie Kibbe are at Cottage City, Mass.
-Professor Grist, of Baltimore, is at Aberdeen, Hartford County, Md.
-Miss Alta Pease, Signor Campanari and Mr. Wulf Fries are at Swampscott.
-Mrs. E. Gregory, an amateur composer, is at the Grand Union, Saratoga.
-Mr. Louis C. Elson and wife, of Boston, have been stopping at Rockland, Me.
-Marie Rose is at Vichy, nursing her husband, Mr. Henry Mapleson, who is very ill.
-Eugene Weiner, Mrs. Louise Tanner and Carlos Sobrino are at the Grand Hotel, Catskills.
-Misses Carrie and Addie Lothian, daughters of Napier Lothian, are at the Grand Union, Saratoga.

HOME NEWS.

- Miss Josephine Ware is playing successfully at Saratoga.
- W. W. Gilchrist arrived from Europe on the Etruria on Sunday.
- Miss Mathilde Lennon will sing solos in the "Redemption" at the Worcester festival.
- The Thomas concerts in Orange will give place this year to a series of chamber-music concerts.
- Michael Brand, the 'cellist, leaves Cincinnati October 10, to join Theodore Thomas's orchestra.
- S. B. Whiteley has established the "San Francisco Musical College," in the Thurlow Building, San Francisco.
- H. B. Pasmore, of San Francisco, has been engaged as professor of vocal music at the University of the Pacific, San José.
- Louis Blumenberg, violoncellist of the Mendelssohn Quintet Club, has just returned to this city on important business for the club.
- The successful summer season of English opera at the Academy of Music, Baltimore, under the management of H. J. Conway, closes this week.
- It will gratify the many friends of Mr. W. Edward Heimendahl to learn that he has been unanimously re-elected conductor of the Germania Maennerchor, of Baltimore.
- Georgine von Januschowsky, has been engaged for light rôles at the Metropolitan Opera-House. This lady is the wife of the well-known conductor, Adolf Neuendorff.
- Louis Ballenberg and C. M. Currier, both of Cincinnati, and both managers of orchestral factions that have been antagonistic during the last five or six years, have consolidated their interests—kind of pooled things as it were.

FOREIGN NOTES.

-Giuseppe Ducci, an Italian pianist, residing in Santiago, Chili, died recently.
-The French normal diapason has just been introduced in the orchestra of the Berlin Philharmonic Society.
-Marie Krebs announces in English papers that she is prepared to give piano lessons in Dresden during the autumn months.
-Johannes Wolff, a violinist, has scored a great success in Rio de Janeiro, and by invitation of the Emperor played at the Imperial Palace.
-Our Vienna correspondent informs us that Anton Bruckner has just been decorated by the Emperor of Austria with the Franz Joseph cross.
-Vittorina Bartolucci, a distinguished Italian opera singer, has left the stage to marry Julius Partos, a well-known architect in Buda-Pesth.
-At La Scala, of Milan, Halévy's posthumous opera "Noé," orchestrated by the late Georges Bizet, will be brought out in the coming autumn.
-Mme. Pauline L'Allemand, of the American Opera Company, is in Germany with her husband, who is an actor at the Court Theatre, St. Petersburg.
-Hector Berlioz's opera "Benvenuto Cellini" is to be performed at the Paris Grand Opera on the occasion of the unveiling of the Berlioz statue in October next.
-Messrs. Gilbert and Sullivan's operetta "The Mikado," which has found so much favor with Berlin audiences, is to be shortly produced at the Leipzig Stadt-Theatre.—*Musical Times*.
-Professor August Wilhelmj is said to contemplate the formation of a string quartet party, with himself as leader, and which, after the manner of the late famous Florentine quartet, will undertake periodical European concert tours.
-Dr. Hans Von Bülow has been stopping at Geneva. Next winter he will direct the concerts of the Imperial Russian Musical Society at St. Petersburg, and a series of concerts in Hamburg, besides undertaking a short concert tour in Austria.
-For the coming season at the San Carlo, in Naples, the following artists have been secured: Sopranos, Teresina Singer and Toresella; mezzo-soprano, Bianchi-Fiorio; tenors, Anton and Ortisi; baritones, De Bernis and Brogi, and basses, Maini and Megia.
-At the German Theatre, of Prague, under the direction of Herr Angelo Neumann, a complete "cycle" of Mozart's operas is announced to take place in October next, to be followed, in November, by a similar scheme in regard to Shakespeare's historical dramas.—*Musical Times*.
-A new edition has just been published by Feodor Reinboth, of Leipzig, of Hans von Wolzogen's exhaustive analysis of "Tristan und Isolde," which may be recommended to intending visitors of the Bayreuth Festspiele as an interesting guide to Wagner's elaborate music-drama.—*Musical Times*.
-The next musical novelty at the Opera Comique, Paris, will be a revival of Auber's "Sirène," which has not been heard on the Paris stage for many years. The theatre is now closed, but rehearsals have already been initiated, and the opera is to be put on with a strong company and new scenery and dresses.
-Herr Xaver Scharwenka, the well-known pianist and composer, residing in Berlin, will conduct a series of concerts in the German capital during the coming winter, in the course of which a number of interesting vocal and instrumental works by Beethoven, Liszt, Brahms, Berlioz and Wagner will be produced.—*Musical Times*.
-One of the leading German musical papers, the *Neue Zeitschrift für Musik*, which was founded by Schumann and subsequently edited by Breudel till 1855, when C. F. Kahnt got possession of it, has again changed hands. The new editor, Oskar Schwalm, announces that the paper will continue the same liberal and progressive policy that has always distinguished it.
-The well-known Gürzenich Concerts at Cologne, established by the late Ferdinand Hiller, and now under the direction of Dr. Wüllner, will be resumed in October next. The following works, among others, will obtain a hearing during the season: Mendelssohn's "Elijah," Haydn's "Seasons," Bach's Passion Music, and Symphonies by Beethoven, Schumann, and Niels Gade.—*Musical Times*.
-A correspondent writes to the Berlin *Allgemeine Musik Zeitung* from Rome: "Mozart's 'Don Giovanni' was performed here for the first time on June 20, and achieved a brilliant—fiasco. A few feeble attempts at applause were speedily drowned in the general demonstrations of disapproval, and a chorus of hissing and yells was the funeral dirge which accompanied Mozart's masterpiece to the grave, as far as this capital is concerned."—*Musical Times*.
-At the last matinée of the season given by the pupils of Professor Julius Stockhausen's Academy at Frankfurt, one of the most interesting features was the performance of a quintet, by Franz Schubert, for two tenors and three basses, a setting of Goethe's poem, "Nur wer die Sehnsucht Kennt," from "Wilhelm Meister," which is said to be of surpassing beauty. This work has been but recently discovered by the indefatigable Herr Max Friedländer.—*Musical Times*.

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Mr. Joseph H. Gittings:

MY DEAR SIR—After a series of most enjoyable concerts and recitals in connection with our Summer School of Music, this day closed, it is at once a pleasure and a duty to express the great satisfaction afforded us by your brilliant achievements and courteous assistance in the organ and piano recitals and concerts, your able management of the same, your indefatigable zeal and enthusiasm in the highest interests of our art, your gentlemanly and unselfish bearing toward all, your genuine and rare artistic abilities and your most admirable qualities of heart and mind.

These have made us and our students one and all your sincere friends and ardent admirers, and we only voice the sentiments of the entire school in this slight tribute of respect and thanks.

Your rank as one of the first musicians of the country is richly deserved, and cannot fail of acknowledgment from all who are so fortunate as to know so true and able an artist. Be assured, dear sir, that this is no panegyric, for it is the sincere expression of appreciative fellow-musicians.

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Mrs. de Hobson Clarke (who flatters herself upon her youthful appearance)—"You would scarcely think, Mr. Dumley, that the stalwart young fellow near the piano is my son, would you?" Dumley (gallantly)—"No, indeed, Mrs. Clarke; it seems absolutely impossible. Ah—er—is he your eldest son?"—*Basar*.

Maud—"Mr. Allround is a sort of universal genius; isn't he?" Mabel—"Yes, he is exceedingly clever." Maud—"He is something of a lawyer and something of a musician. What is his profession?" Mabel—"Well, the lawyers call him a musician and the musicians call him a lawyer."—*The Rambler*.

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NEW YORK, WEDNESDAY, AUGUST 11, 1886.

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CHICAGO OFFICE MUSICAL COURIER,
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CHICAGO, August 7, 1886.

BUSINESS has been slightly better during the past week than during the preceding one. Probably a cooler state of the atmosphere has had something to do with the matter. Nothing could be pleasanter than the weather for the last few days, and not many Chicagoans leave the city during the summer months, but on the contrary, there are large numbers of strangers here from all parts of the country. The wholesale trade is as lively as ever; the organ manufacturers are all overrun with orders, and the few pianos made here are sold before they are finished.

We are told that a long-felt want in Chicago is about to be remedied and a music hall will be erected calculated to seat from five to eight thousand people; the plans have not been submitted as yet, but sufficient funds have already been subscribed to make the project an assured success. Mr. Ferd. W. Peck, we understand, is the originator of this scheme, and the south half of the block between Wabash and Michigan aves. and Van Buren and Congress sts. is the locality selected, on which piece of ground an option has been secured.

Mention was made in these columns some time since in relation to a new store to be opened on the north side on Chicago-ave near Clark-st. The parties interested in this are Mr. William H. Bush and John Gertz; the store is a large one, we should say 40x70. Our understanding is that Chicago pianos will be handled there exclusively and that a contract was made for fifty pianos to start with.

In relation to Chickering affairs, it is now rumored and given for what it is worth that Adam Schaaf is to enter into some kind of an arrangement with Mr. Cross, of N. A. Cross & Co., and open warerooms on the south side and assume the agency. Mr. Gildemeester is said to have gone to St. Louis.

In our last issue Steger & Sauber were referred to as Sheeger & Sauber, a mere typographical error, which doesn't often occur in THE MUSICAL COURIER. Mr. Steger says he is selling just as many pianos, however, and doesn't often fail to capture a customer.

The Thomas concerts end with the present week. They have been a success from the beginning, and it is said seven thousand people were in Exposition Building last evening.

Mr. F. C. Nichols, with the John Church Company, of Cincinnati, is visiting this city; he is accompanied by his family, and is simply recreating.

Mr. John Riebling and wife, of Pittsburgh, are also here; they are on a pleasure tour.

Mr. C. A. Gerold, the piano manufacturer, located at 63 and 65 North Clark-st., in this city, is exhibiting a large upright piano, which for power and sweetness of tone is hard to beat. It will pay anyone interested in pianos to pay him a visit. This piano was taken to Milwaukee by one of the German singing societies during the late Saengerfest, but is now to be seen at the warerooms.

Mr. E. V. Church, of the Root & Sons concern here, has gone East for a couple of weeks' vacation.

The W. W. Kimball Company report an excellent wholesale trade, and their retail trade is also good, as anyone can see by a visit to their warerooms. Mr. Clem Crawford, of South Bend, Ind., has been appointed their agent at that point, and their former agent, Mr. S. D. Roberson, takes a position with the house. M. Birchfield, one of their agents from Sedalia, Mo., was visiting Chicago this week, and F. H. Hawley, of Beaver Dam, Wis.

A very limited number of dealers were in the city. Among them we note J. B. Loughran, of Norfolk, Va., who was here buying organs; Jerome Medberry, of Elkhorn, Wis., and Mrs. A. L. Deavitt, of New Carlisle, Ind.

The B. Shoninger Company report the wholesale and retail trade exceedingly good for this season of the year. Their list of agents is gradually increasing and success is assured.

There will be quite an accession to the ranks of the Chicago dealers within the next few months. We are now in the possession of the names of four firms that are not at present in the piano business, and all of which will, in accordance with their plans, be in that business after or about January 1.

The Knabe piano has secured a remarkable foothold here among a class of people whose patronage is as choice as it is valuable. Some of the very best families here use the Knabe, and find it an instrument fully up to the enthusiastic description given of it by the Reeds.

THE MUSICAL COURIER is to be seen all around Chicago. Amateurs, students, schools, teachers and the music trade read its columns every week and the correspondence at the Chicago office is increasing daily. We are making special efforts to push the paper in Illinois, Iowa, Wisconsin, Minnesota and the Northwest. The Chicago office has opened connection with firms directly, many of whom never before kept a trade paper regularly. A Western list of dealers will be ready by October 1, which we will be able to furnish to the trade at a reasonable price.

Thousands of organs are made here every month. The W. W. Kimball Company, of course, leads everything in this line in the West. The Kimball Company is an enormous concern and is exerting a remarkable influence upon the whole Western trade.

WE shall soon publish a translation of a remarkable article in the *Neue Freie Presse*, of Vienna, Austria, written by Dr. Hanslick, the renowned musical author and critic, in which he expresses in the most unequivocal terms his high esteem of the artistic value of the Steinway pianos and the Steinway system of construction, and in which he refers to his latest experiences and results of the examination of the Steinway pianos made by him at Steinway Hall, London, during a recent visit to that city.

THERE is an established piano business in this town for sale. The proprietors are not anxious to sell, but will do so if a feasible proposition reaches them. The renting line is good. There is no hurry about it. Communications will be received at the office of THE MUSICAL COURIER, and no attention will be paid to any but letters with genuine signatures. The name of the firm which is willing to sell will not be mentioned, neither will the names of parties who are reflecting upon the purchase be divulged.

Facts and figures cannot be given until a preliminary understanding is reached.

Here is a chance for one or two young men to build up a paying business, for which the foundation has been laid. No guesswork need be indulged in. Those who reflect upon this in good faith can communicate as above stated.

PIANO SALESMEN, ATTENTION.

BY and through THE MUSICAL COURIER positions of importance have been secured by traveling piano salesmen. Only within a few weeks two excellent places were given to men who we hope will prove deserving of them.

Now, there is one of the best firms in the West (not Chicago) that wants a reliable traveling salesman. The house is a growing one and a man of ability can identify himself with it and grow with it.

Applicants can send their address to THE MUSICAL COURIER and we must know their experiences as piano and organ salesmen. Full particulars are required if the writer expects that attention should be paid to his application.

BEATTY AT IT.

THE following circular has just been issued and mailed from Washington, New Jersey, signed by the familiar electrotype of Daniel F. Beatty. Some arrangement must have been made between the purchasers of the Beatty factory and Daniel F. Beatty:

WASHINGTON, NEW JERSEY, UNITED STATES OF AMERICA,
August 3, 1886.

TO THE PUBLISHER:

DEAR SIR—I have been a most liberal advertiser in the past eight years (or from 1875 to 1883). Now, gentlemen, will you please insert my large 20-inch electrotype advertisement, now in your office, any one of them, ONE TIME FREE (IF NOT WHY), in your next issue, top of column if possible, sending me a full receipted bill, leaving it to my honor to pay you cash for it later on?

The fact is I have began anew and I really need this assistance from the newspapers everywhere at once. Insert the advertisement immediately. It will pay you, as I expect to use printers' ink again liberally. Besides, your paper goes to press anyway, and it costs no more to carry my advertisement, which will really be news to your thousands of readers. Besides, it will help me wonderfully in building up a new business.

This request is made general, because for months many of the largest New York city weekly publishers have repeatedly offered me a free insertion (many two insertions), when I was in shape to utilize the result. It is earnestly requested that every newspaper man will give me immediately at least one free insertion. It will positively pay you to do so in the end, for I expect to build and ship more organs and pianos during the next ten years than ever before.

The instruments will be by far sweeter in tone, finer in workmanship than ever, and all orders WILL POSITIVELY BE FILLED IMMEDIATELY.

I have, as you see, began again at the old stand in the Beatty Building, where, in 1875, I first began unknown to you, without a bit of experience. You must admit that I have got some experience, especially within the last two and one-half years.

Please let me hear from you with a marked copy of your paper containing the advertisement, and if you can give me a good notice all the better. Let every newspaper man come to the front. I say printers' ink pays, and propose to illustrate the fact again. Yours very truly, DANIEL F. BEATTY, Washington, N. J.

A Good Chance for the Right Man.

PARTNER with \$10,000, or less, can secure interest in a well-established music business. Apply to X. Y. Z., care MUSICAL COURIER, 25 East Fourteenth-st., New York.

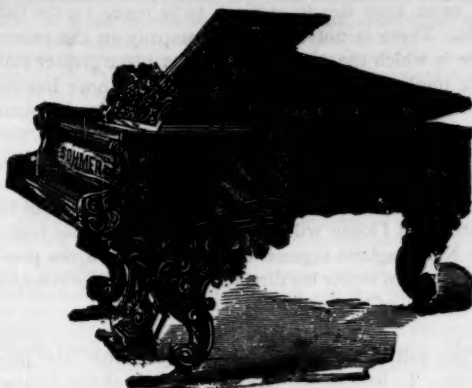
THE 345 workmen turn out 1,950 pianos per annum in Liegnitz, Germany, and some of these are action makers. But to get down to figures, let us say that 320 men are at work at the actual piano. They work a good many more hours there per day than they do here, but let us go on the American plan. Let us say 320 men make 2,000 pianos per annum in Liegnitz. That is about forty a week, which is equal to eight men to each piano made each week. We believe that notwithstanding the fact that our workmen work on shorter time and make higher grades of pianos than those made all the way through at Liegnitz, that it requires less than seven men to turn out each piano made each week in this country.

These are intricate statistics and difficult to reach without governmental authority. Manufacturers are not expected to show their books, and it is therefore difficult to reach anything near a true basis. Our statement is based upon experience and a study of the subject.

WANTED—September 1, a position as manager of a music store, or would act as salesman. Has had a long experience and thoroughly understands all branches of the business. Can keep books if desired, and furnish best of references. Address W. F. A., 266 Whalley-ave., New Haven, Conn.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

CARL MAND
BY SPECIAL APPOINTMENT
PIANOMANUFACTURER
TO THE
ROYAL COURT AND TO HER MAJESTY THE EMPRESS
OF GERMANY
COBLENZ, GERMANY.

1866 DÜSSELDORF First Prize for overstrung Grands.
1866 DÜSSELDORF First Prize for overstrung Ottigens.
1861 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.
1866 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.
1866 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Ottigens.
(Only Highest Distinction for the whole Kingdom of Prussia.)
1864 LONDON Member of the Jury, not competing.
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Ottigens.
1866 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Aht, Brahms, von Bülow, Friedheim, Ganz, Jaell, Liast, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON, KRAKAUER

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOOMS:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000

NOW IN USE.

THE TRADE LOUNGER.

IT strikes me that Chickering & Sons, in case of any annoyance on the part of the S. G. Chickering & Co. piano, could adopt the plan of the Erards, of Paris and London. Someone has been discovered using the name of Erard on pianos over there, and it seems that it cannot be stopped. In consequence of this that firm advertises as follows, which is the latest advertisement of the house:

ERARDS' PIANOS.—Messrs. ERARD, of 18, Great Marlborough-st., London, and 13, Rue de Mail, Paris, Makers to her Majesty and the Prince and Princess of Wales, CAUTION the Public that Pianofortes are being sold bearing the name of "Erard," which are not of their manufacture. For information as to authenticity apply at 18, Great Marlborough-st., where new Pianos can be obtained from 30 gs.

This is a simple way in which to announce a state of things without advertising the particular parties referred to and it is at the same time dignified.

Charles H. Parsons & Co., of this city, are distributing circulars in which the firm claims to be organ manufacturers making the Monarch organ, this being a so-called specialty, as the circular says, that the firm "make no other style of organ." I believe the name of C. H. Parsons appeared in connection with the sale of the old Beatty factory, which took place on July 29. If he is interested, then the Monarch organ is an organ built at the Beatty works. So far, so good. But here is the special offer, "To Band Leaders only" this organ is furnished for \$69.70, provided the band leader will send with his order the names of five band leaders in his vicinity. Now, suppose a Mr. Jones, down in Spookendyke, Maine, not a band leader, orders one of these Monarch organs for \$69.70, and sends with this order five names of some fictitious origin, and says in his order that he is a band leader, and that the five persons mentioned are not band leaders? Suppose such a case should happen? Of course Parsons & Co. would be innocent, and I, in advance, offer my consolation to them that some unscrupulous man represented himself falsely as a band leader in order to get one of these Monarch organs for \$69.70. I think such a good, kind offer as this of C. H. Parsons & Co. should not be taken advantage of. It is only intended for the dear bandmasters.

It seems as if some of the old Beatty methods must become perennial. C. H. Parsons & Co. have adopted one of Beatty's methods. This represents it: "If you do not need an organ for your own use," say Parsons & Co. to the bandmasters, "you can readily find someone in your town who does." Then they tell the bandmaster that he can make a good profit by selling the organ for \$100, "which is half the retail price." Now, C. H. Parsons must know that such a statement is false and damnable to the firm that makes it. No organ made in the United States offered by Parsons & Co. for \$69.70 is worth \$69.70 as first price, and if it is, it is not such an organ as would be offered generally at \$200. I propose to collect some additional evidence on this Monarch organ business. It is a pity that no sooner a revival in the organ business takes place than a half-dozen concerns like the American Company, Hearne & Co., the Beethoven Company, and now C. H. Parsons & Co., begin operations. Dealers, however, are on the alert, and can refer inquirers on these subjects to THE MUSICAL COURIER. We shall attend to these cases as we did in Beatty's days.

The following advertisement appeared in the Boston Herald last week:

PIANOS FROM NEW YORK BANKRUPT STOCK; HALF price; elegant uprights, \$150; square grand, \$125; don't fail to call. 488 Washington-st.

This is a falsehood plain and unvarnished. There has been no bankrupt piano stock sold in New York in recent times. Some material and odds and ends were recently sold at a piano factory, but there has been no bankrupt sale of pianos here. The address in the advertisement is 488 Washington-st. Can this be Charles D. Blake's headquarters?

Is the great American composer selling fictitious bankrupt-sale pianos? Has his Columbus-ave. arrangement seen its day? How about that poor widow out in Columbus-ave. that always had a new New York stencil piano for sale and always called it a second-hand \$450 piano or something of that kind, and sold it whenever she could at half-price, and then had a duplicate from 488 Washington-st. an hour or so after each sale had been consummated? Are those glorious days of Columbus-ave. over?

The New England Organ Factory, Boston, is working with a full complement of men and on full time, and yet there has been such a demand for the popular styles of these popular organs that the company is back in orders

and must keep steady at work to be ready for the fall trade. There is not a firm or company in the music trade in which the dealers and agents place greater and more implicit trust and confidence than those having business connections with the New England Organ Company place in it. Mr. George T. McLaughlin, the proprietor, is a man of splendid mercantile erudition, and it may be my privilege in the future to give a complete résumé of his business career, in which facts will be related that I know will astonish the whole music trade. The New England organ is destined to retain the position achieved under his direction as long as he remains at the head of the institution.

They will try to sell pianos to people under false pretenses. I believe if one or two of these fellows were punished the trade would be relieved for a while. The latest comes from Bethlehem, Pa. A dealer writes to me:

Will you please give me information in regard to the Steck piano, said to be made so that the action and plate are independent of the case and the piano requires very little tuning? Sells, retail, \$200 to \$250. Are any such pianos made by Steck? I inclose a card of inquiry sent me by one of my customers, who has been demoralized by some Philadelphia dealer in regard to pianos. I desire to give him an honest answer. I do not believe in the existence of said piano, but if there is one please inform me, as you are the only one who will be able to give me a correct answer, as you know all about the various pianos manufactured. The trade is so demoralized by the cheap trash that it is difficult to convince purchasers.

That is the inquiry. Here is the inclosed postal address by an embryo customer to the above dealer:

SELLERSVILLE, PA., August 2.

DEAR SIR:—The piano that has action independent of case and requires very little tuning and sells for \$200 to \$250, I was telling you about when you were down here, is George Steck's, New York. Please investigate it and let me know about it.

Yours truly,

Some unscrupulous dealer has been relating just sufficient about a Steck piano to ruin this purchaser, who probably never before heard of an action or plate. For the benefit of the person, whoever he may be, I will state that to mention \$200 or \$250 as the price of a Steck piano is a gross calumny against Messrs. Geo. Steck & Co. There never was a Steck piano sold at those figures and the men who are trying to ruin the piano business by using the names of persons or firms should be summarily dealt with.

George Steck & Co. make a high grade, first-class piano and the price of said piano is high and first-class and not down equal to medium or low grade pianos. If the dealer in Bethlehem could secure for us the name of the person who quoted these figures we might be able to get at the offender.

The first piano turned out by Augustus Baus & Co. since the fire was finished in time to be shipped last Saturday. From this time forward enough pianos will be made to make the total of shipments of new pianos during the balance of this month fifty pianos. The output in September is arranged to be about sixty pianos, and the new factory will be finished in time to take possession on October 1, when the production will be on a basis of seventy-five pianos a month, for which an outlet can readily be found, as the Baus piano is well known and thoroughly appreciated by many dealers all over the country. However, we would advise dealers who want these pianos in time to send in their orders in time.

Probably the great majority of persons in the trade never heard of Sweetman & Hazleton, piano manufacturers, Guelph, Can. The Canadian *Journal of Commerce* said of them:

Sweetman & Hazleton, piano makers, of Guelph, held a meeting of their creditors on the 4th ult., when the statement submitted showed assets of \$7,533 and liabilities to the tune of \$13,579, of which \$2,800 was for wages, taxes and other privileged claims. An offer to pay these claims and ten cents in the dollar on the ordinary debts was received, and in view of the fact that the book debts and notes are comparatively worthless, was accepted by most of the creditors, but their difficulties have since culminated in an assignment.

The pianos are sold by Willis & Co., of Montreal, Canada. Willis & Co. are in the stencil business—that is, they sell pianos the names on which never indicate their origin. A purchaser never knows how much cheaper he could have bought such a piano than he finally paid for it. For instance, Willis & Co. sell a piano stenciled "The Kenmare." Now there is no one except an expert who can tell what the grade of that piano is. Willis & Co. may ask any price they please for it. Say, finally \$250 is the price asked. The purchaser may say, "I will give you \$200 or \$175." The purchaser may get it at the lat-

ter price, but he would feel as if he had paid too much if he should begin to investigate. "The Kenmare" is probably a cheap New York stencil piano. It is not necessary to quote the prices of such pianos; suffice it to say the above, and that is sufficient.

Williams, of Toronto, is the great stenciler in Canada. If I had the time I would investigate this Williams stencil business; not from my own volition, for I am heartily tired of this thing, but because lots of complaints and inquiries reach me about those stenciled Toronto pianos. I believe Willis & Co., of Montreal, also handle the Williams stencil productions. Evans Brothers & Littler are making pianos at London, Canada. Their production is about six a month, if it reaches that.

Hardman, Peck & Co. will ship more than 240 pianos in August; probably the number will approach 260. There are orders now on hand that will make the shipment greater than the first figure. What an evidence this is of what business tact and a good, honest piano can do in a short time! I see some of my readers with a look of astonishment on their faces when they read these figures, but they can find them right on the books of the firm. Fred. Lohr told the truth when he came back from his long trip some time ago. The orders he took were substantial and they have now materialized.

Another neat letter was received in this office last Monday from H. W. Hall, manager of Bailey's Music Rooms in Burlington, Vt. He writes:

Inclosed please find check \$4, for one year's subscription to your valuable paper. The music trade would hardly know what to do without you in this locality, as we receive the most valuable music-trade information through the columns of your welcome paper.

This kind of letters is coming in constantly.

A Fish Story.

AN Associated Press despatch, published in some of the Sunday dailies on August 8, told this fishy tale:

The Violin was a Stradivarius.

NEWBURGH, August 7.—Two young men of Warwick, this county, went fishing at Wawayanda Lake a few days ago. In a building near the shore they heard someone playing on an old violin. They liked the tone of the instrument, and finally one of them bought it for \$10. The new owner took it to New York for repairs, and was told there that it was a genuine Stradivarius and was worth about \$1,000.

As a matter of course the violin, if anything at all, had to be a Stradivarius. It could not be a Guarnerius, nor could it be an Amati, not even a Jacobus Stainer, but it must necessarily have been a Stradivarius violin in the fish story, otherwise the fish story would have lacked character.

Sometimes it is very amusing to analyze these fish stories, and we may as well give this one a superficial examination.

In the first place, the despatch is dated Newburgh. A newspaper man in Newburgh, to whom the story had been told, sent it as an interesting, if not important, item of news. Who told him? As a matter of course it was told to him by the person who is the owner of that violin or by a friend of the owner, probably the other of the two Warwick fishermen. Who is the owner? Who is the repairer in New York who said that the violin is a genuine Stradivarius? Who is the repairer in New York who said that as a genuine Stradivarius violin it was worth about \$1,000?

Fish stories and violin stories are about on the same quantitative level and there is no essential difference in their results, except that a fish-story hurts no one except the fisherman's feeling, if you doubt his veracity, while the violin stories frequently reduce the bank accounts of many fools. Persons who desire fine violins should purchase them from experts who make a daily study of the subject, and who are recognized as experts in the profession. This whole fisherman-story was probably arranged to capture a fool's money, and we sincerely hope the fishermen from Warwick will succeed.

Testimonial.

THE Ithaca Daily Journal publishes the following testimonial on a Wegman & Henning piano:

NEW YORK, August 4, 1886.

Messrs. Wegman & Henning, Ithaca, N. Y.:

GENTLEMEN—I have had your piano sold me examined by two first-class men, one a piano maker and the other a fine musician as well as one who understands everything in connection with the construction of a piano.

They have pronounced it a very finely-constructed and well-finished instrument. They examined it thoroughly inside and outside and state that I have the finest instrument they have ever seen. Neither one knew the other, but their opinions were alike in speaking of the fine rich tone as well as the handsome appearance.

In fact, everybody that has seen it is taken with "the beauty," as they call it.

Enclosed please find check to your order as per agreement.

Yours truly,

J. F. SULLIVAN.

The Knabe Picnic in Baltimore.

Large Attendance of Employees and Families—Speech of Mr. Ernest Knabe.

IN speaking of the picnic of the employes of the firm of William Knabe & Co., Baltimore, the *Sun* of that city says:

Throughout the day and far into the evening yesterday the cars of the Red Line were crowded with people who went out to the Schuetzen Park to the celebration of the forty-ninth anniversary of the existence of the firm of William Knabe & Co. There was a great throng at the park, where a day of enjoyment was spent by the employes of the firm, their families and friends. Games and sports of all sorts for adults and children were provided, and all the booths did a thriving business. The wheels of fortune were liberally patronized, while the open stands, where sausages were freshly broiled, were constantly surrounded by an interested multitude. The best of humor prevailed, and the bonds of friendship were renewed amid bumpers of freshly-tapped beer. Itzel's orchestra gave an excellent open-air concert during the afternoon, while Winter's Band furnished the dance music for such of the devotees of the dance who were able to crowd into the hall. The well-known figure of Mrs. Knabe, who has been an interested participant in all of the picnics, was missed. The old lady, who is now eighty-two years of age, was unable to attend by reason of her feebleness and her absence was universally regretted.

About thirty of the earliest workmen of the firm, who are now too old to work, were present and enjoyed the festivities of the day. Mr. Ernest Knabe came to the park early in the day, and his genial presence was the cause of merriment and jollity. At about three o'clock an informal procession was formed to the speaker's stand, where Mr. Charles Schmuck, a foreman of the firm, who was chairman of the executive committee, made a happy address, in which he complimented the firm on its enterprise and good methods, saying that he and his friends were proud to be employes of the firm which has become renowned throughout the world as having educated such good workmen. He thought it not too much to say that each of the employes regarded himself as a participant in this renown. On behalf of the employes Mr. Schmuck presented the firm with an oil-painting of the father of the present members and the founder of the firm. The portrait is a bust figure, 32 by 34, and is a splendid likeness of Mr. Knabe, to whom Mr. Schmuck paid a high tribute. Mr. Knabe was affected by the presentation.

Mr. Knabe's Speech.

With feelings of pleasure I take this opportunity of thanking you in the name of our firm and family for the kind reception and the friendly address of your worthy president, especially for the kind words of remembrance and appreciation which he devoted to our sainted father. It is with great regret that I state that our venerated mother is not able to take part in to-day's festivities, her health being such that the fatigues and excitement would be apt to involve serious consequences. You know how much she always enjoyed these festivals, and even now speaks of the same often, being continually reminded of the same by the handsome presents received at your hands on former occasions. I also regret that our Mr. Keidel is not here. He is, however, represented by his wife, our dear sister, and part of his family.

The last festival has left a pleasant recollection with all, and I hope that to-day's will in no way be less successful than that. The year past has not, I regret to say, been as successful as the previous year, and you will no doubt have found that the complaint is a general one among the entire business community that business has sadly suffered. The prime cause of this is found in the excited labor movements, which have shaken the entire business of the country. To enter upon this subject generally would to-day be entirely out of place, and I therefore also pass over the remarks of your worthy speaker in reference to the eight-hour movement, as we have at the proper time expressed our opinions fully and given you our honest convictions. I would only express the hope that the conservative and thinking portion of the workmen of the country will use their best endeavors to avoid a recurrence of such a state of affairs in the future. The workmen, as well as the entire business community, are sufferers. To you, gentle-

men, we would express our thanks for the conservative spirit which has led you throughout these entire troubles, as we find in them an appreciation of our continued endeavors to give the world a proof that such a thing as strife between capital and labor is not in any way necessary, but that the whole business machinery of the world should be based upon mutuality—live and let live. We have, therefore, also been saved the annoyance of business stoppage, to which so many of those in our line in New York were subjected, and yourselves a heavy pecuniary loss. I can say without boasting that no firm stands higher in the business community and in artistic circles than ours.

At the same time it gives us special pleasure to know that the name is a most popular one in the working community in general and it will be our endeavor in the future, as it has been in the past, from the times of our sainted father, before all to be just, and meet all those in our employ in such way that they work for us not only for the simple matter of gain, but also with enthusiasm and love for the business; with pride upon the product of their hands and the reputation which the firm gains through efforts for excellence on their part. We take pleasure in expressing our satisfaction with your efforts through the past year, and hope that each and every one will strive for the most perfect in future. We would also express our thanks to all of our now active foremen in the different departments for the active interest which they have shown in the welfare of the business, by which they relieve us of a great part of the burden of same. I hope that they, as well as all now employed by us, will celebrate many more such festivals with us, and that outside meddlers may never succeed in throwing even a shadow of discord upon the friendly relations between us, for which we have always most anxiously striven, and that we may next year, at the fiftieth anniversary of our sainted father's first commencement in business on his own account, not only welcome all of you as you are now present, but many more.

A complimentary letter was read from Mayor Hodges, expressing regret that his intended departure from the city prevented his attendance.

F. G. Smith's Gift.

MR. FREEBORN G. SMITH expects that by the first of September the Woman's Hospital, now in process of completion, will be ready to receive patients. The plan for the hospital has already been described in the *Eagle*, but owing to the lack of interest and support in the enterprise, work was discontinued on it for a time and Mr. Smith was half resolved to turn it into a warehouse. The building is on Willoughby-st. and was formerly a colored school, but Mr. Smith extended each floor about fifty feet to the rear, and when ready for occupancy the hospital will contain three wards, 40x51 feet, to be occupied by women, one ward, 50x30 feet for children and three rooms, 10x60 feet, for the matron, nurses and attendants. Beds for seventy-five patients, including twenty children, can readily be placed in these wards. The kitchen, laundry and dining-room will be located on the upper floor, where the smells of cooking and steam may readily escape, and the chapel on the ground floor will also do service as a reading-room. The children's ward is profusely decorated with large paintings of scriptural subjects. There are many windows, giving abundance of light and a considerable view; those facing the rather unconsoling spectacle of Raymond Street Jail being shut off by partitions. Hard wood is used for floor, wainscoting and ceilings, and all modern improvements will be introduced.

It is the intention of the donor, Mr. Smith, not only to make it a hospital for women, but to put it entirely in charge of women physicians, officers and nurses. He thinks that with equal facilities women can be as successful in medicine and surgery as men. He wishes to consult with the leading women physicians of the city in reference to the management of the place, and when a plan is agreed on he will put it into their hands.—*Brooklyn Eagle*.

A Chickering Inquiry.

Editors Musical Courier:

I HAVE read with great interest the articles in THE MUSICAL COURIER in regard to S. G. Chickering & Co. Now, to make it plain I will state, to begin with, that I am a friend of Chickering & Sons and have written many articles in their favor, and yet they do not to this day know who wrote them, that I am aware of. This you can ascertain for yourself and probably know of in one instance.

It does not seem right in my mind for the first-mentioned concern to live or profit in any way upon the reputation of Chickering & Sons, nor to use confidential letters given by said Chickering & Sons with a kindly intention and not to be used to trade upon. It seems to me that I, as a man, trying to do business, would not do it in that way.

I notice that the "flourish" around the name of S. G. Chickering & Co. on a piano, is identically the same as that around the name of Chickering & Sons on the pianos.

However, I want to reach the legality of the question. I would like to ask if the concern of S. G. Chickering & Co. has a legal right to act in the manner attributed to it? Has a house like Chickering & Sons no rights under the law to protect itself and its history? Can you answer this? Yours, BOSTON.

[We shall take some legal advice on this subject, and as it is highly interesting to the trade at large, we shall publish a legal opinion as early as possible.—EDITORS MUSICAL COURIER.]

Consignments in New York.

WE print below the opinion of Mr. Benno Loewy one of the most able young lawyers in this city, on the law of consignments in this State.

Mr. Loewy says:

"The consignor (i. e., the manufacturer, &c.) who agrees to send a dealer pianos on consignment, is entitled to the instruments or their price on demand; if the dealer (consignee) has made advances to the consignor he is, of course, entitled to have these advances and lawful interest returned before surrendering the consigned property.

"A consignee who, after due demand and tender of advances (if any), refuses to surrender the consigned property is guilty of conversion, and under our code is liable to arrest in a civil action; or the consignor can replevin the consigned property, which is probably the safer course. An agreement between consignor and consignee need not necessarily be in writing, unless it is by its terms not to be performed within one year—in which latter case the statute of frauds makes a writing obligatory. Of course, a written contract or memorandum is preferable in every case, as it prevents disputes as to what the understanding really was. A dishonest dealer might readily claim that the instruments had been sold to him absolutely, and the manufacturer (or consignor), thus divested of his title, is left to the ordinary action for goods sold and delivered, which often results in a judgment which cannot be collected."

—Among patents recently issued we find the following:

On combined organ and piano.....	C. F. Cullum.....	No. 346,842
On piano action.....	E. & C. Keller and G. E. Bauhahn.....	No. 346,753
Sheet-music case.....	L. Cappiani.....	No. 346,530
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—COLOGNE, Unter Goldschmied 38.—



GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.



INTERIOR OF PARLOR GRAND.



—John Hopkins, music dealer, New Bedford, has failed.

—S. Q. Mingle, of Williamsport, Pa., was in Boston last week.

—Col. Levi K. Fuller, of Brattleboro, Vt., was in Boston last week.

—C. C. Mellor, of Mellor, Hoene & Henricks, Pittsburgh, is at Chautauqua.

—Mr. E. G. Hayes, with the Pittsburgh branch of Wilcox & White, is East on business.

—The Baus piano will hereafter be sold in Pittsburgh by the Wilcox & White branch house.

—Messrs. C. C. Briggs, Sr., and C. C. Briggs, Jr., were both at Nantucket during the past week.

—Alfred Dolge shipped one case of felt to Leipsic, Germany, by the Bremen steamer last Saturday.

—Mr. William Steinway is expected at his office to-morrow morning from his trip to the West and Northwest.

—Mr. H. P. Ecker's "Wilcox & White" waltz is out this week from the press of F. A. North & Co., Philadelphia.

—Emil Wahle, of Wahle & Sons, Buffalo, controls the music at the Academy of Music and Court Street Theatre, Buffalo.

—Mr. E. P. Hawkins, London representative of the Smith American Organ Company, will leave for London in about a week.

—Mr. Fred. Stieff, Baltimore, has been ill with a malarial affection for a week or so past. At latest accounts he was in an improved condition.

—The new case and wood-work factory of the Ivers & Pond Piano Company, which is in course of construction next to the piano factory proper, at Cambridgeport, will be completed in about one month.

—The Emerson Piano Company will soon put on the market an upright piano which, we predict, will be taken up by the trade so rapidly that the company will be unable to fill orders if it does not prepare in time.

—Of late years some important changes have taken place in the trade in Pottsville, Pa. H. A. Becker, the Steinway and Knabe agent, has lately taken the agency of an instrument made at Hazelton, Pa. The piano made at Hazelton is not known, and is

necessarily made by a small manufacturer, turning out two or three a month. F. F. Veling is entirely out of business. J. T. Alexander has the Steck agency now, also the agency of the music-publishing house of E. Schuberth & Co. The veteran, F. Allstatt, is still representing Decker Brothers.

—The organs made by Malcolm Love & Co., Waterloo, N. Y., are gaining in reputation every day. This firm has an extensive trade in six-octave organs, and dealers who consult their own interests should open correspondence at once with this rapidly-advancing firm, in order to get hold of these instruments.

—Mr. Henry Mason, president of the Mason & Hamlin Organ and Piano Company, Boston, is expected to return to this country on September 16 via steamer from Antwerp.

WANTED—A first-class salesman to travel for our Imported Goods Department. Apply at once to
THE ROOT & SONS MUSIC COMPANY,
Chicago, Ill.

The Mechanical Orguinette Company

Locates at Meriden, Conn., September 1.

THE following article from the Meriden (Conn.) *Daily Republican* explains itself:

Through the instrumentality and continued perseverance of Mr. James H. White, of the Wilcox & White Organ Company, Meriden is to have another industry added to its list, and one, too, of a solid character, it being capable of constant enlargement in the character of its instruments. The industry referred to is the Mechanical Orguinette Company, whose principal factory is at Greenpoint, L. I., with a branch factory in New York, besides having many goods made in Worcester and other places. Their main store is located at 831 Broadway, near Union-sq., with extensive branch stores on both Third and Sixth aves. They also have stores in Chicago, San Francisco and other leading points.

The company began business some ten years ago, and, like the Meriden Britannia Company in its first years, had their work done in various places, as already stated. Over a year ago Mr. White solicited work from them, and his factory has since been making their cases and furnishing them reeds and reed-boards. The work pleased them so well that Mr. White's relations became almost confidential, and he saw how much more advantageous it would be to have all the orguinette works concentrated in one place, instead of being scattered in various places, and after being encouraged by Mr. H. C. Wilcox he went to work to get them to locate their entire works in Meriden. For a year he worked on this, presenting the advantages of the freight rates and facilities of the Meriden and Cromwell Railroad and other inducements. Worcester worked hard in the meantime to secure them for that city, but the honorable dealings of the Wilcox & White Company in the past settled them in favor of Meriden. Their coming here will bring fifty skilled mechanics here, and also increase the number of hands at the Wilcox & White Organ Company, who will continue to do a portion of their work for them.

The Meriden Flint Glass Company's factory has been leased per-

manently for the Orguinette Company, except the furnace-rooms, which will not be disturbed, as they in all probability will be needed for glass making in the near future. The factory will be connected with the Wilcox & White Organ works by a bridge, to better facilitate shipping, &c.

THE ORGUINETTE COMPANY

is a solid concern, of which there is no better evidence than the fact that they declined to accept offers to increase the capital stock, they having ample means themselves. They make the orguinette in all designs and sizes, from the miniature instrument up to the most beautiful organ with mechanical attachments costing \$1,000. Meriden is indebted to Mr. White for bringing us such a solid concern.

Tables of Importance.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.		
Month ending June 30, 1886.....	\$128,408	
" " June 30, 1885.....	108,433	
Twelve months ending June 30, 1886.....	1,449,071	
" " June 30, 1885.....	1,425,485	

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending June 30, 1886.....	652	\$12,495	59	\$16,837	\$11,047	\$70,379
Month ending June 30, 1885.....	648	40,210	83	23,442	13,657	77,309
Twelve months ending June 30, 1886.....	8,446	512,646	759	228,809	129,991	\$71,446
Twelve months ending June 30, 1885.....	8,504	584,279	915	244,382	112,683	941,344

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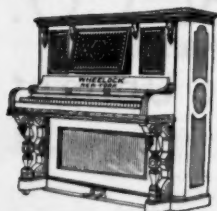
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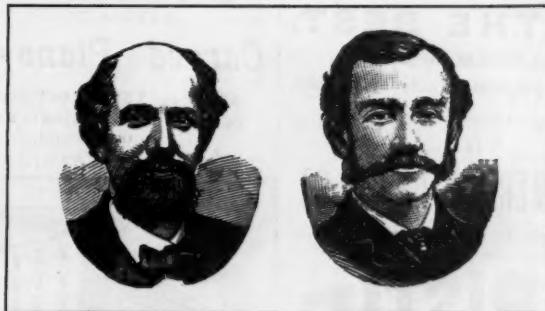
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ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.
San Francisco, 3; Christ Ch.
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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

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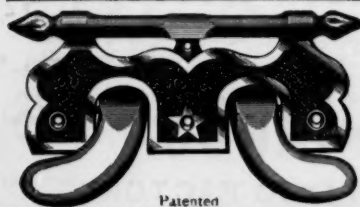
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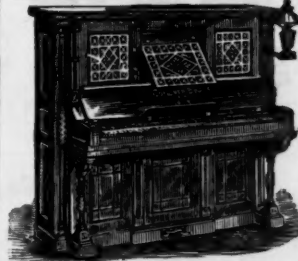
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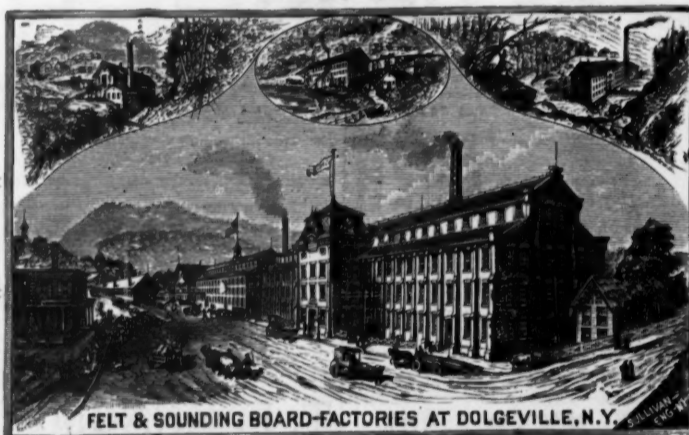
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